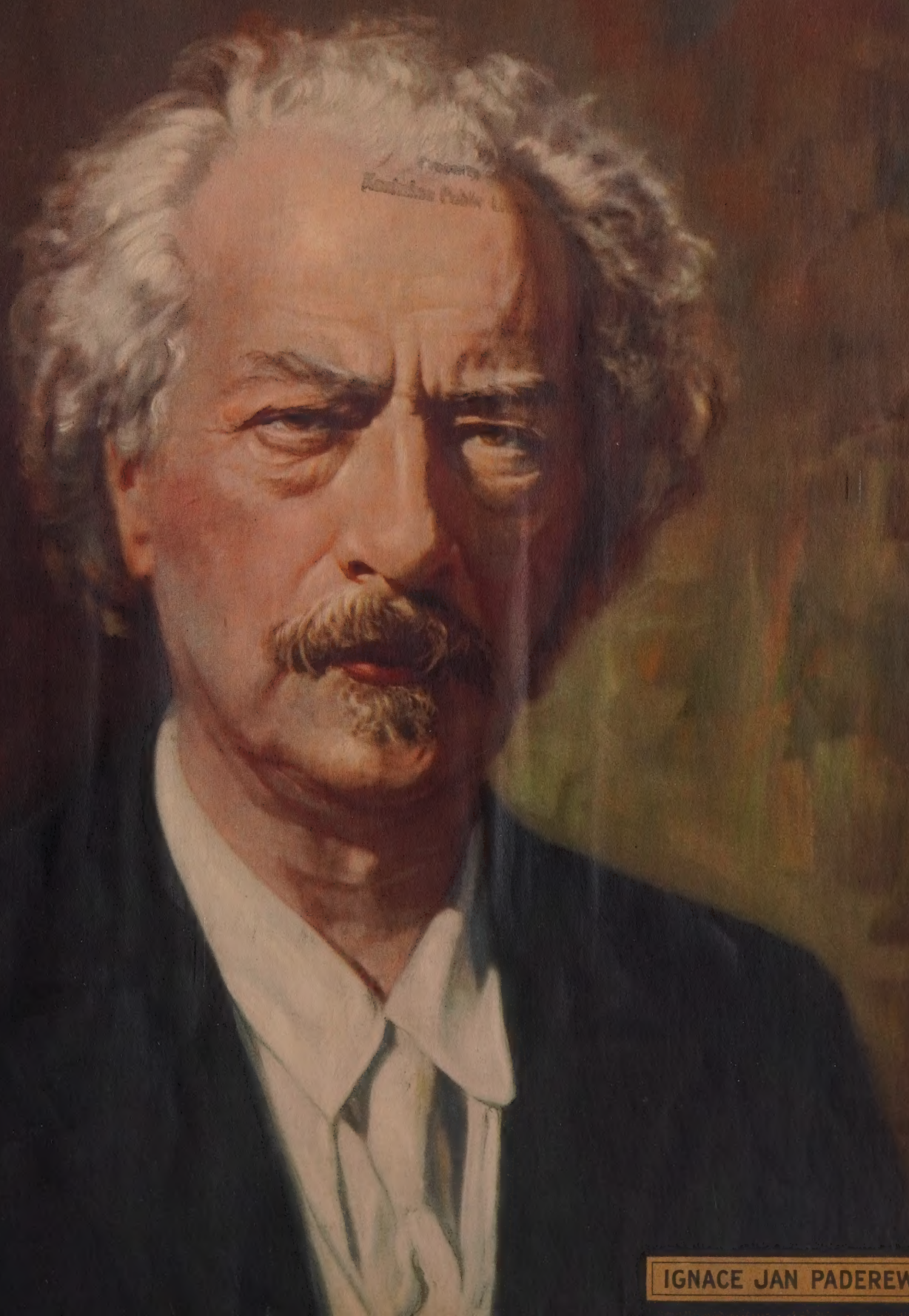


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## *Music Magazine*



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## Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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MAY, 1931

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



WOLFGANG AMADEUS  
MOZART



ENGELBERT HUMPERDINCK

THE ANNIVERSARY FESTIVAL of the Mozartgemeinde of Salzburg, in connection with the one hundred and fifty-fifth anniversary of the composer's birth on January 27th, and which celebrated the jubilee of the organization, Esther Sisson, a young American pianist, was joined with the Mozarteum Orchestra under Bernard Paumgartner. There were, too, unveiling of a memorial tablet, a ceremony in the room where Mozart was born and a performance of the "Coronation Mass" in the Cathedral.

THE STAR-SPANGLED BANNER became the official National Anthem of the United States by a bill which was passed by the Senate on March 3rd and at once transmitted to President Hoover for his signature. The House passed the bill last week.

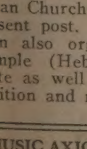
THE "B MINOR MASS" of Bach had a superb performance when given on February 1st by the Apollo Club of Chicago, supported by the Chicago Symphony Orchestra. Edgar Nelson conducting and with Charles Holverscheid, Mina Hager, Charles Patton and Mark Love as the quartet of soloists.

NAME NELLIE MELBA, perhaps never surpassed for pure beauty of voice and melodiousness, died at Melbourne, Australia, on January the 23rd. Her debut as Lucia at the Covent Garden Royal Opera, on May 1888, was the occasion of a historic ovation; and this success was repeated wherever she sang. With a compass of two and one-half octaves, perfectly equalized throughout, and every tone under complete control, combined a coloratura with few equals in vocal history.

THE CROATIAN CHORUS recently organized at Belgrade an imposing festival in honor of its twentieth anniversary. The "Requiem" of Berlioz was the most important offering of the event.

AMORE DEI TRE RE, by Montemezzi, had its first performance in Spain, when it was given at the Teatro Liceo of Barcelona; on each occasion it was enthusiastically received.

JAMES H. ROGERS was honored at Epworth-Euclid Methodist Episcopal Church of Cleveland, Ohio, when, on January 25th, there was given a "Rogers Night" in recognition of his having completed fifty years in the cause of church music. Mr. Rogers was nineteen years at the Euclid Avenue Baptist ("Rockefeller") Church, twenty-five years at the First United Methodist Church and has been six years at his present post. All this half-century he has been also organist of the Euclid Avenue Baptist (Hebrew). And Mr. Rogers is as well known in the fields of composition and musical criticism.



MUSIC AXIOM FOR MAY

THE BUDAPEST PHILHARMONIC ORCHESTRA, with Erno Dohnanyi as conductor, included in its first program of the season two new Hungarian compositions: a *Prélude, Chorale and Fugue on an Ancient Hungarian Ecclesiastical Theme*, by Albert Siklos; and a "Suite Militaire" by Théodore Szanto.

ITALY'S LARGEST ORGAN, by late reports, is to be found in the Cathedral of Messina where it was recently dedicated.

GUSTAV MAHLER'S rather neglected "Fifth Symphony" was heard for the first time in Leipzig when it was recently performed by the Gewandhaus Orchestra under Bruno Walter, and this nearly nineteen years after the composer's death.

MUSIC TEACHING is a "profession" and not a "business," in the State of New York, according to a decision handed down by the Appellate Division of the Supreme Court of that state, in a review of the conviction of Wager Swayne Harris, a teacher of singing, on the charge of conducting a "business" in his home in violation of the zoning laws of New York City. O wise, O upright judges of Manhattan!

AN AMERICAN EISTEDDFOD, of which some of the leading features were mountain singers, dancers, fiddlers and banjoists interpreting the ancient folk songs and dances which came to America with the Cavalier bards, was held on April 14th to 17th, at Charlottesville, Virginia.

THE MOZART FESTIVAL, recently sponsored by the Wagner Society of Amsterdam, Holland, closed with a gala performance of "The Magic Flute." This society has been asked to organize a similar festival in London.

OF THE AMERICAN COMPOSERS' CONCERTS at Kilbourn Hall of Rochester, New York, with the orchestra led by Dr. Howard Hanson, the works presented were: *Overture to "Mountain Blood"*, an opera by Frank Patterson of New York; "Symphony in E flat" (premiere) by A. C. Kroeger of Rochester; "Abraham Lincoln" a character sketch, by C. Hugo Grimm of Cincinnati; *Prelude and Orientale* from a suite by Robert Nelson of State College, Washington; and a "Divertimento" of four numbers by Bernard Wagenaar of Hollandish birth but long resident in New York.

OPERA AT TEN CENTS ADMISSION is now heard in dear old London. Old Sadler's Wells Theater, made historic by Edmund Kean but now unused for half a century, has been restored. In it will be given alternating performances of Shakespeare and opera under the same management as that other veteran, the old "Vic" of south London, where one may hear opera "as good as anybody can want and at prices anybody can pay." By alternating between the two houses, the troupe will furnish London with opera every night of the year; so says Miss Lilian Bayliss, Briton's pioneer impresaria of opera for the people.

A BACH FESTIVAL was given by the Boston Symphony Orchestra from March 24th to 29th, with Serge Koussevitsky conducting. Assisting the orchestra were the Harvard Glee Club, the Radcliffe Choral Society, and the Bach Cantata Club of Boston, with Amy Evans, soprano, Margaret Matzenauer, contralto, Richard Crooks, tenor, Frazer Gange, baritone, Alexander Borovsky, pianist, Regina Patorni-Casadesus, harpsichordist and Wallace Goodrich, organist. The "B Minor Mass" was performed on the 24th and 28th, and the other programs consisted of cantatas and orchestral, solo and ensemble instrumental compositions.

JENO VON HUBAY, the eminent violinist, teacher and composer, has announced his intention of retiring from his position at the State Academy of Budapest, at the end of the present season.

THE HASLEMERE FESTIVAL (England) of chamber music of the XIIIth to the XVIIth centuries will be held this year from July 20th to August 1st.

HITZI KOYKE made her Philadelphia debut when she appeared as Cio-Cio-San in the February twenty-sixth performance of "Madame Butterfly" by the Philadelphia Grand Opera Company. With her vocal and histrionic gifts she won the hearts of the audience which gave her such an ovation as the conservatory seldom bestows.

THE BLACK BARD, devoted to both music and literature, is our latest contemporary, a magazine for and by colored amateurs. Published at Snow Hill, Alabama, its editor, M. Christopher Carmichael, has triumphed in his struggle, both as a student in the New England Conservatory and as a bandman throughout the World War. His new thirty-two page monthly is sincere, praiseworthy and will be of value to all interested in Negro music and literature, their creators and interpreters. Hail to *The Black Bard*!

MOZART'S "REQUIEM" had a memorable performance when given on March 22nd as the closing number of the season of the Friends of Music of New York City. The Friends of Music Chorus, the Metropolitan Opera House Orchestra and the soloists, Elizabeth Rethberg, Merle Alcock, Hans Clemens and Siegfried Tappolet, with Artur Bodansky conducting, gave an inspiring interpretation, which came somewhat in the nature of a celebration of the one hundred and seventy-fifth anniversary of the master's birth but lately passed.

A FATHER AND SON PROGRAM was provided when the Reading (Pennsylvania) Chapter of the National Association of Organists gave on February twenty-sixth a complete evening devoted to the compositions of George B. Nevin and his son Gordon Balch Nevin.

MUNICIPAL OPERA: While official, social and musical England discussed the government's subsidy of opera, historic Hastings-by-the-Sea took affairs in hand and gave as a Christmas attraction, municipally backed performances of Humperdinck's "Hansel and Gretel" with a cast of popular soloists from the Covent Garden Company, under the baton of Julius Harrison. Bravo, Hastings!

T. TERTIUS NOBLE was the guest of honor at a dinner tendered by the National Association of Organists, in New York, on March sixteenth, in honor of his having completed a half century of service as a church musician. On the fifteenth Dr. Noble's compositions, only, were used in the services of St. Thomas's Church where he presides at the organ, in many other churches of New York and of the country, and in forty cathedrals and churches of England.

CARL NIELSEN, the composer, has been elected director of the Royal Conservatory of Copenhagen, to fill the post left vacant by the death of Anton Svendsen.

GIACOMO MEYERBEER'S daughter, the Baroness Cecilie von Adrian zu Wernburg, passed away on February 10th, at Salzburg, aged ninety-two. The musical world will be interested in learning if the estate will allow the publication of certain of her famous father's manuscripts which the baroness had steadfastly withheld from print.

THE MENDELSSOHN CHOIR of Toronto, under the direction of Dr. Herbert A. Fricker, gave a festival of four concerts on February 20th to 22nd. César Franck's "Beatus," Gustave Holst's "Choral Hymns from the Rig Veda," a "Motet" by Haydn, and Parry's "Blest Pair of Sirens" were the chief choral offerings. The Cincinnati Orchestra, under Fritz Reiner, gave one complete program and assisted in others.

THE VIENNA OPERA gave in its last season three hundred and thirty-nine performances. Of these Wagner led with forty-nine; Verdi came second with forty-six; the third place was tied by Mozart and Puccini with twenty-nine each, while Richard Strauss was but a nose behind these, with twenty-eight.

SEVERANCE HALL, the new permanent home of the Cleveland Symphony Orchestra, was dedicated on February 5th with a concert under the baton of Nicolai Sokoloff. Made possible by a gift of a million dollars by Mr. and Mrs. John Long Severance, and permanently endowed by popular subscription, it stands on a six hundred thousand dollar site provided by Western Reserve University. One of the most beautiful buildings of its kind in America, it becomes a memorial to Mrs. Severance who died shortly after the gift was made.

(Continued on page 380)



JOHN LONG  
SEVERANCE



## COMING IN THE JUNE ETUDE

### Physical Re-vitalization for Musicians

By JAY MEDIA

A wholly different kind of an article from those you ordinarily expect in THE ETUDE, yet it may be the most important article you have ever read in helping you toward success. The writer presents certain facts discovered in recent years in research laboratories. Upon these vitality depends; and without a knowledge of them every music worker is seriously handicapped. You may aspire to great heights, but without the vitality to get there you are like an aeroplane without gas. This notable article tells how many are finding the "gas" which they previously thought was unattainable.

#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CON- GRESS OF AUGUST 24, 1912

Of The Etude published monthly at Philadelphia, Pennsylvania for April 1, 1931.  
State of Pennsylvania  
County of Philadelphia SS.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared D. W. Banks, who, having been duly sworn according to law, deposes and says that he is the Treasurer of the Theodore Presser Company, publishers of The Etude and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Theodore Presser Company, Philadelphia, Pennsylvania.

Editor James Francis Cooke, Philadelphia, Pennsylvania.

Managing Editor None.

Business Managers None.

2. That the owners are:

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Estate of Theodore Presser, Philadelphia, Pennsylvania.

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The Presser Foundation, Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) D. W. BANKS, Treas.

Sworn to and subscribed before me this 30th day of March, 1931.

SEAL

JOHN E. THOMAS,

Notary Public.

(My commission expires March 7, 1935).

## THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"



VOLUME XLIX, No. 5

MAY, 1931

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# Choirmaster's Guide

FOR THE MONTH OF JULY, 1931

(a) in front of anthems indicates they are of moderate difficulty,  
while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I F T H	<b>PRELUDE</b> Organ: At Sunrise.....Diggle Piano: Woodland Idyl.....Zeckwer <b>ANTHEMS</b> (a) All Thy Works shall Praise Thee .....Baines (b) Author of Life Divine.....Colborn <b>OFFERTORY</b> The Lord is My Shepherd.....Spross (Duet) <b>POSTLUDE</b> Organ: Allegro con Moto.....Sheppard Piano: Allegretto quasi Menuetto, Krentzlin	<b>PRELUDE</b> Organ: A Memory.....Gillette Piano: After Sundown.....Moter <b>ANTHEMS</b> (a) O be Joyful in the Lord, Nomabama (b) He Loves Me Still.....Wooler <b>OFFERTORY</b> Come, Holy Spirit.....Hawley (Tenor Solo) <b>POSTLUDE</b> Organ: Moonlight .....Frysinger Piano: Quietude.....Moter
	<b>PRELUDE</b> Organ: The Bells of Aberdovey, Stewart Piano: Shepherd Girl's Sunday...Bull <b>ANTHEMS</b> (a) Breathe on Me, Breath of God, Matthews (b) Glory Ye in His Holy Name, Baines <b>OFFERTORY</b> The Land Unseen.....Hipsher (Soprano Solo) <b>POSTLUDE</b> Organ: Song of Triumph.....Rogers Piano: Adoration .....Borowski	<b>PRELUDE</b> Organ: At Sunset.....Sellers Piano: Largo.....Dvorak <b>ANTHEMS</b> (a) Come, Holy Ghost.....Dicks (b) Blessed be God.....Thompson <b>OFFERTORY</b> Softly Now the Light of Day...Speaks (Duet) <b>POSTLUDE</b> Organ: Berceuse .....Barrell Piano: Thoughts at Sunset...Huerter
	<b>PRELUDE</b> Organ: Solace .....Pease Piano: Longing.....Friml <b>ANTHEMS</b> (a) Dear Jesus, Sweet the Tears I Shed.....Custance (b) O Give Thanks Unto the Lord, Sydenham <b>OFFERTORY</b> Nearer to Thee.....Ashford (Alto solo) <b>POSTLUDE</b> Organ: Song of Joy .....Frysinger Piano: A Woodland Rhapsody...Geibel	<b>PRELUDE</b> Organ: Berceuse No. 2.....Kinder Piano: Treasured Memories...Johnson <b>ANTHEMS</b> (a) Glory be to God.....Schoebel (b) God that Madest Earth and Heaven .....Harris <b>OFFERTORY</b> Thy Way, O Lord.....Ashford (Baritone solo) <b>POSTLUDE</b> Organ: Romance .....Lieurance Piano: Romance.....Lieurance
	<b>PRELUDE</b> Barcarolle .....Atherton (Violin, with Organ or Piano Accept.) <b>ANTHEMS</b> (a) His Almighty Hand.....Hamblen (b) Heavenly Father, Send Thy Blessing .....Jewell <b>OFFERTORY</b> Holy Father, Cheer Our Way...Reed (Soprano solo) <b>POSTLUDE</b> Organ: Prelude in E-flat.....Read Piano: Procession of the Sirdar, (four hands). Ippolitoff-Ivanoff	<b>PRELUDE</b> Berceuse .....Beaumont (Violin, with Organ or Piano Accept.) <b>ANTHEMS</b> (a) O God Unseen, Yet Ever Near .....Banks (b) God, Be in My Head.....Colborn <b>OFFERTORY</b> His Love .....Wooler (Tenor solo) <b>POSTLUDE</b> Organ: March of the Archers...Ewing Piano: Melody in D.....Williams

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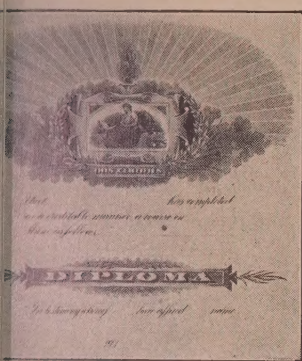
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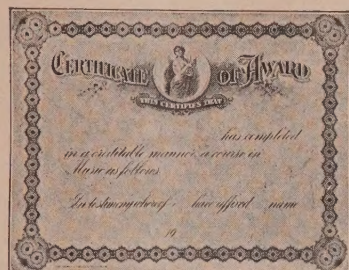
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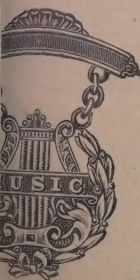
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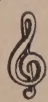
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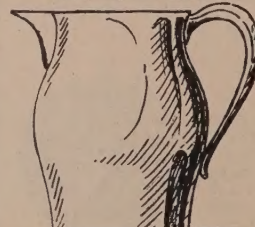
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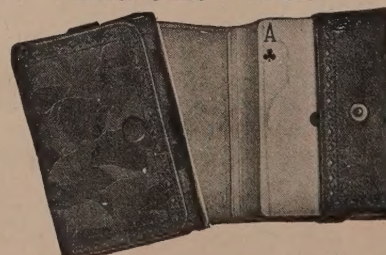
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### LEISURE MOMENTS

By H. Edmund Emory

Somewhere in the recesses of each human heart there lurks a siren song that lures with the promise of a time of leisure. But leisure is but a relative state.

Long cessation of activity is unthinkable for the vigorous mind and body.

So, as the summer period of relief from the regular season of study or teaching draws near, do not contemplate a too long indulgence in "sweet doing nothing." Far better in every way, for the physical, the intellectual, the emotional and the professional well-being, that there should be some definitely planned course of relatively light study or indulgence that will ward off ennui and at the same time leave the individual at the end of the season on a rung of achievement at least a little higher than the one on which he stood when the period of heavier work closed.

And there are so many fields from which to choose. The reading of appealing but enlightening books. The expansion of repertoire by the re-study of neglected works and the addition of others that are intriguing and distinctive. Research along lines that lure. Ah, there is something of interest for each.

And, throughout the season to be, each achievement will be better and sweeter because the respite had been taken leisurely rather than lazily.

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This page continues a service which is offered monthly by THE ETUDE for the purpose of supplying Etude readers with lists of leading teachers in the larger cities, and as an aid to the teacher.





FREDERICK THE GREAT AT CHARLOTTENBURG  
*The Most Famous of Royal Musicians*



## A ROOM AT SANS-SOUCI

ON THE foregoing page is a remarkable picture of Frederick the Great (Frederick II, 1712-1786) in one of the rooms of his Sans-Souci Palace, in which the Prussian King, with his penchant for all things French, sought to annihilate care. A mere review of the endless military campaigns in which Frederick the Great's armies were involved makes one wonder how this extraordinary man could possibly find time to indulge in art, music and literature. Yet he not only left some thirty volumes of works but also wrote an opera, an overture, many flute solos, arias and other compositions which were published by Breitkopf and Härtel. In fact several volumes have been written upon Frederick the Great's musical activities.

When you go to *Sans-Souci*, the great King's highly ornate palace at Potsdam, near Berlin, you will be particularly impressed with the unique library of this unusual monarch who confined himself so largely to French works. This was doubtless due to his long friendship with Voltaire, who had a great influence over his royal patron. You will also be enormously interested in his very beautiful music room in the Summer Palace where he chose to spend so much of his time and to which he invited many contemporary musicians.

In 1740 Bach's second son, Karl Philipp Emanuel, was appointed organist for King Frederick and possibly the organist seen in the picture is he. The cultured ruler communicated to Karl his great desire to meet father Bach, and accordingly in 1747 the old musician arrived in company with his other son, Wilhelm Friedemann. The King received them with the greatest possible hospitality, instantly setting aside all affairs of State. Probably he realized that the composer might occupy a far higher place in the minds of posterity than he, a mere ruler, could hope to secure. Bach went from room to room trying the various pianos of Silbermann, greatly to the delight of his royal host. The next day he tried the organs and improvised a six-part fugue upon a theme given him by the King.

Many royal personages have been musicians of unusual accomplishments. Judge Tod B. Galloway has been investigating this fascinating subject and *THE ETUDE* will shortly have the pleasure of presenting the results to its readers.

## IT SMARTS TO BE ILLITERATE

THERE is no smart like that of the consciousness of illiteracy. Poverty is forgivable, but unnecessary ignorance never. We know of many men and women who have acquired large means by dint of hard labor, only to find that, while they have been fighting in the trenches, the world has been making cultural advances, and that to be familiar with the great thought of the past and the present it is necessary to become eligible to the worthwhile society of the world.

The tragedy of the thing is that many of these very workers are among the rare souls of civilization who have no desire to waste their time with the kind of newly rich who have nothing better to do than to fool around with trifling games or to spend their leisure time in a wild battle to entertain themselves in idiotic fashion with pastimes that would hardly engage the interest of a baboon.

Fortunately, the kind of culture that is sincere and beautiful may be acquired in adult life, by all who are willing to pay the price. But the price must be paid. Conscientious reading, study and practice, association with wholesome people of high ideals and experience and travel: these things and these alone are the lapidaries which can take the diamond in the rough and make it into a radiant jewel. When this process is prudently directed in youth, the individual is spared much humiliation later in life. Wise parents see that it is properly done, no matter what the cost.

There have been times when one might omit the study of music as a part of culture. True, in the periods of higher intellectual development, in all lands, such as England, in the days of Shakespeare and those of Dr. Johnson, France, at the time

of Racine, Corneille and Voltaire, and Germany, during the great Weimar period of Goethe, music was one of the expected accomplishments of most educated gentlemen and ladies. Now, however, we are living in a world of music. The art has achieved an international currency which could never have been attained without the radio. It has become almost as universal as speech.

The smart of illiteracy in music is sure to be felt by thousands of people to-morrow, little people whose parents do not realize today the importance of regular music study for youth. Literacy can not be purchased ready made, like a hat. It must be grown within the human mind and soul.

## MAKING BUSINESS GOOD

SOME one showed us a "Crying Towel" a few days ago. It was a piece of absorbent paper put out by a dealer; and the instructions were, "If you feel like crying about bad business, take this towel in the corner and have a good cry all by yourself."

If many of the people, whom we have heard crying about poor business, would exert themselves and devise means to make new business they would soon turn their idleness to prosperity. We know of large numbers of teachers who, despite the business depression of the past year, are receiving excellent patronage, because they have earned it and deserved it by devising means to stimulate wider interest. One teacher, Mr. H. M. Smith, located in a New Jersey city, has just sent us an excellent little newspaper he gets out monthly for his pupils. It is printed on a reproducing machine, from type-written stencils. That is, the expense of manufacture is inconsiderable. There are news notes pertaining to the great artists, little editorials, puzzles, jokes, personal notes; and all four pages are most interesting. The business man would call such a publication a "house organ;" and house organs have been found very profitable in promoting coöperation, good will and better understanding.

Imagine pupils losing interest with a teacher who employs such means. There are dozens of similar ways in which the teacher can stimulate business. Teachers who are doing this have no reason to worry about poor business. There are thousands of teachers who report a full schedule this season. Mr. Smith concludes the latest issue of "The Studio News" with these remarks:

"Students of this studio are urged to subscribe to the splendid educational and inspiring magazine, *THE ETUDE*. The writer has found this the source of great help and inspiration for many years." Thank you, Mr. Smith, and all those who constantly go "out of their way" to bring new friends to *THE ETUDE*. We hope that we may have the privilege of having such friends for many more years.

## WHERE MUSIC STANDS IN YOUTHFUL CHOICE

IF YOUNGSTERS WERE GIVEN THEIR CHOICE OF A VOCATION we would probably have a world filled with cowboys, aviators and soldiers. At least that is what the investigations of two active mid-west psychologists reveal. Dr. Paul A. Whitty of Northwestern University and Dr. Harvey C. Lehmann of Ohio University made a canvass of 13,000 boys and 13,000 girls, and the results were somewhat surprising. Among the boys of eight, music does not rank at all as a choice in the first ten vocations. Even the lure of the saxophone does not loom so large at that age as the policeman's baton. At eighteen the tale is different. Music then ranks sixth, being preceded only by the callings, in order of votes received: Aviator, Architect, Lawyer, Electrical Engineer and Football Coach. This is rather surprising since we are confident that twenty-five years ago the calling of the musician among young men of eighteen might not have ranked less than the twenty-fifth in choice. Unquestionably more and more young men are finding opportunities in music.



# An International Appreciation of Ignace Jan Paderewski

## World Famous Pianists and Teachers Greet the Renowned Master in His Hour of Greatest Triumph

CONFRÈRES of the great pianist-composer-statesman, representing many of the foremost virtuosi of all times, send greetings to their fellow-Polish contemporary, on the occasion of his triumphant tour of the United States, in his seventieth year, and in recognition of the great gifts in the world of art and craft, which have been so widely accorded and which thereby have compelled the admiration and higher public appreciation of the art of piano playing.

ETUDE has been thrilled by the generous and enthusiastic manner in which Mr. Paderewski's confrères have responded to the idea of making this an occasion for a public demonstration of their appreciation of what he has so magnificently accomplished in his field. The vigor and vigor of his playing this will never be forgotten by those who have known him. Unfortunately it was impossible to reach some of the noted virtuosi who are upon tour. Other tributes which may be received later will be published in succeeding issues. Paderewski's realness of heart is nowhere better shown than in the moving incident related by Mrs. Szumowska-Adamowski. The tributes have been confined to pianists. Virtuosi of twelve different nations are represented.

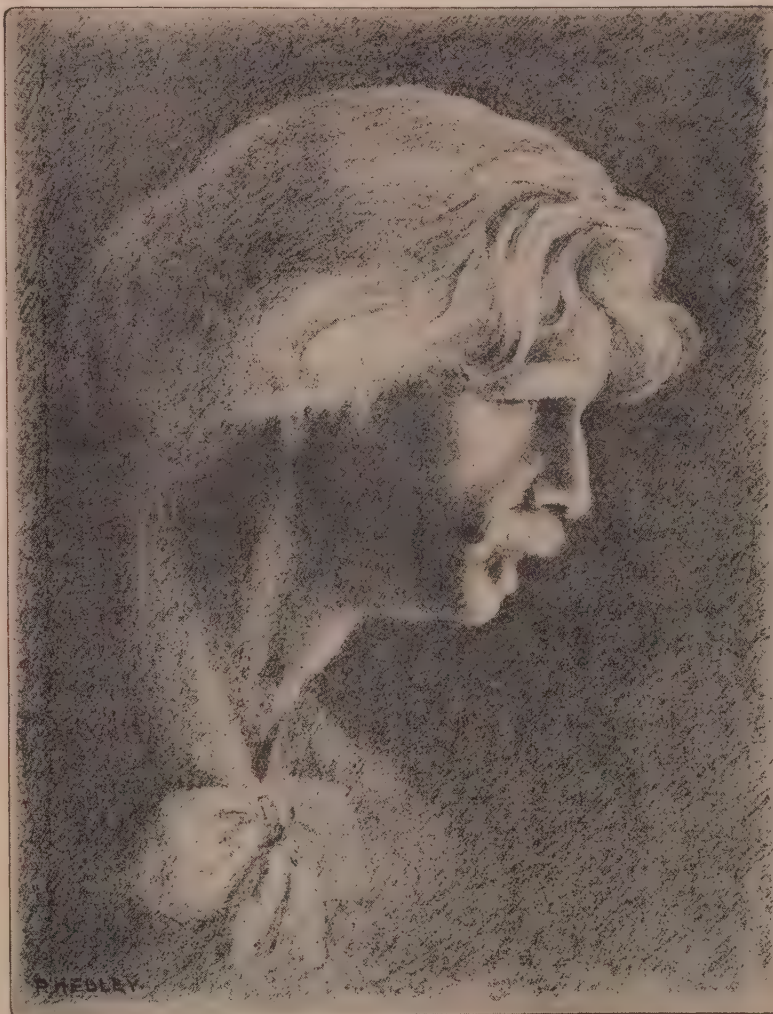
MRS. ANTOINETTE SZUMOWSKA-  
ADAMOWSKI

much has been written about Paderewski—Artist and Statesman—that it is not easy to find anything new to say. I shall just add a word about the least familiar among his activities: that of a teacher. As in everything else, Paderewski is relative and exceptional in this capacity. He carries one into the higher realms of art, beyond the limits of technique (I mean the "Greater Technique," including the art of Phrasing, and so on, not mere dexterity). He takes his student into the land of nobility and beauty of expression.

the origins of this poetry, which characterize his interpretations, as well as his compositions, and which are revealed in his inspiration he gives as a teacher, we are to look deeper than into his mind, to a more fertile and brilliant that is. We are to peer into his soul's greatness, and find an exceptional warmth and tenderness of heart. Out of over forty years of intimate acquaintance with my friend and teacher, one characteristic incident stands out distinctly:

At a moment of youthful prank, I disdained myself as an indigent old woman made a tour of my friends in Paris, and a pathetic sob-story of a widow, poor and sick, stranded in a strange city. The emotions of these various friends gave me insight into their natures.

Paderewski, to whom I also turned, listened to my tale of woe with eyes full of tears, then emptied his pockets of all the money they contained, deploring that they were not fuller. As I was taking my leave, he saw me off to the vestibule with attention and respect worthy of bestowal on a great lady.



IGNACE JAN PADEREWSKI

*From a Bronze in the Luxembourg Gallery*

This small episode illuminates the nature of the man, and it explains why Paderewski is not only the greatest artist among men, but the most beloved man among artists.

HAROLD BAUER  
*Born in England*

Paderewski's art has enriched the lives of all who have heard him throughout the long years of his glorious career. He stands forth as the supreme example in our generation of a pianist whose technical equipment has never once been allowed to take precedence over his musical and dramatic message. To have listened to Paderewski is to have communed with a great and noble spirit. May his influence never depart from us!

ERNESTO BERUMEN  
*Born in Mexico*

My Dear Master:

I shall never forget, as long as I live,

the first memorable concert I heard you play in London, at Queens Hall, in 1911.

Your superb rendition of the Schumann *Sonata in F-sharp minor*, and the Handel-Brahms *Variations* on that occasion, made a deep and lasting impression.

Since that time, every one of your marvellous recitals it has been my privilege to hear has been a source of endless inspiration.

JOHN ERSKINE  
*Born in the United States*

Thank you for the opportunity to express some small part of my admiration and gratitude for Mr. Paderewski. What a unique place he has made for himself in the whole world! The applause which greets him everywhere on his present tour is such a tribute as few artists have ever won, for the audiences themselves could

not tell you whether they are applauding more the art or the man. He is great in himself and magnificent in everything he does. Our generation has been fortunate in that, among other things, he has played the piano. I suppose he would put his art first among his activities, but to be such a pianist as he is one must be much more than a pianist.

EDWIN FISCHER  
*Born in Germany*

In meiner Jugend ersten Tagen, an denen ich fähig war zu begreifen, führte mich meine Mutter an einem schönen, frierlichen Gebäude vorbei und sagte, "Hier spielt heute Ignace Paderewski. Später darfst du ihn hören, wenn Du fleissig bist"—und mit Erfurcht hörte ich immer den Namen nennen, bis, viel später ich den Meister hören dürfte. Und vor Kurzem reiste ich nach Holland um den grossen Kollegen wieder zu hören, und meine Begeisterung war gross und tief. Paderewski ist ein edler Musiker der das Clavier liebt, und der in seinen reifen Tagen sich das Feuer der Jugend bewahrt hat.

Translation

Once during my very young days I passed with my mother a beautiful, serene-looking building. "To-day Ignace Paderewski plays in here, and later on, if you study well, you may go to hear him," she said. From that time, whenever the name was mentioned, I listened respectfully, until very much later I heard him play.

Lately I went to Holland to hear this wonderful colleague and my enthusiasm was great and profound. Paderewski is an excellent musician who loves the piano and who in his advanced years has retained the fire of youth.

CARL FRIEDBERG  
*Born in Germany*

As pianist, composer and statesman, Ignace Paderewski is to me the colossal outstanding figure of this age.

His unparalleled generosity and kindness of heart besides his great achievements have won him the admiration of the whole world.

Through the medium of the keyboard, he has given his soul to the world. His accomplishments as pianist are history and need no further praise.

His compositions should be known more, especially his bigger works, his opera, "Manru," his piano concerto and piano sonata. These compositions, remarkable for their originality, deserve much more frequent hearings.

I take this opportunity to express my deepest respect and true admiration for Mr. Paderewski.

OSSIP GABRILOWITSCH  
*Born in Russia*

Paderewski's fame as a pianist is such that nothing can be added to it. His accomplishments as a statesman and a patriot have also been universally recognized. It does not seem to me, however, that the importance of Paderewski as a composer has ever been given sufficient attention.



Somehow in certain circles there is a widespread view that great pianists do not make fine composers. This view is entirely erroneous. It is based simply on insufficient knowledge of musical history. A retrospective analysis of the last two centuries proves conclusively that eight out of every ten great composers have been pianists of the first rank. Was not Bach the greatest and most brilliant piano virtuoso of his time, with Handel as close second? Beethoven and Mozart were famous as virtuosos long before they achieved success as composers. Even Schumann had set his heart on becoming a concert-pianist, and only an accident to one of his fingers prevented him from the carrying out of that plan. Chopin was a great pianist, and so were Weber, Mendelssohn and Brahms.

In those days the public was broadminded enough to give full recognition to genius and not limit it to just one branch of musical activity. Later on this became more and more difficult. The fashion set in to demand and permit that an artist should have only one avenue of expression. Liszt was one of the first victims of this "be-grudging" habit. All during his lifetime he was attacked with the insipid remarks, "Why don't you stick to your piano? Why do you try to compose?" Nevertheless he went on composing and gave the world some masterpieces which even now, fifty years after his death, remain an important part of our symphonic repertoire. The silly prejudice remains and keeps growing, and we see it applied now to such men as Rachmaninoff, Paderewski and Hofmann—all of whom have created works of real significance, and yet are constantly assailed by the same old question, "Why don't they stick to piano playing?"

Before I go any further I wish to make it clear that I am not arguing *pro homo suo* (in my own behalf). Personally I have no aspirations as a composer. But in my recitals I have frequently played works by Paderewski, and I claim that they deserve a permanent place in the repertoire of concert pianists.

One glance at the score of Paderewski's monumental "Symphony in B minor" would convince an un-prejudiced person that here we have before us a real composer—a man with strong creative individuality, and a master in the technique of composition. I really believe that if this symphony had been composed by John Smith it would have had a chance of being performed much more frequently. People then would not be tempted to say, with a shrug of their shoulders, "Well he is a very fine pianist of course—but . . ."

May we know the reason why the Metropolitan Opera House in this year, when Paderewski attained his 70th birthday, did not think it necessary to let us hear his opera "Manru" which was such a success in New York some ten or twelve years ago when it was first given?

LOLITA CABRERA GAINSBORG  
*Born in the United States*

It is without difficulty and with great pleasure that I venture to give expression to my regard and admiration for Ignace Jan Paderewski.

Without his knowing it, he has been my teacher for many years. After Mr. Bowman's\* passing, my procedure was to "learn" by "listening" to other pianists. I attended every concert at which this Master played and drank in every nuance, each subtle tone-color and thematic separation. I learned to know the beauty of a phrase completed.

In grateful appreciation do I at last express my long silent homage to a great pianist, whose artistry is a thing of exquisite perfection.

\*EDITORIAL NOTE: Edward Morris Bowman (1848-1913), eminent American teacher and for thirty years a regular contributor to THE ETUDE, was the only teacher of Mme. Gainsborg, known to millions by her radio recitals.

RUDOLPH GANZ  
*Born in Switzerland*

Mr. Paderewski has been the idol of the past generation and is also keeping his hold upon the present one. His powerfully magnetic personality has prevented other artists on the public stage from throwing a shadow upon his uncontested popularity. He is worshipped by the general public and the unsophisticated music lovers; he is admired by the knowing dilettanti and the artists, his colleagues and brothers-in-arms. At the age of seventy he still exemplifies the true artist with an uncompromising sincerity of purpose fired by the enthusiasm of youth. His strongly personal views, his kindness of heart, his patriotic fervor and his understanding of all things human have contributed to make him a world figure. He has successfully elbowed with crowned heads, but he is equally at home in conversing with those in humble places.

My tribute to Mr. Paderewski is one of devotion and admiration. He has once for all transfigured my conception of the word—aristocracy.

WALTER GIESEKING  
*Born in Germany*

"To the great master, whom I unfortunately never had the privilege to hear, sincere best wishes and respectful greetings!"

KATHARINE GOODSON  
*Born in England*

I much appreciate your courtesy in affording me the opportunity—through THE ETUDE—of offering my very warm wishes and congratulations to M. Paderewski on his 70th anniversary, and of expressing to him the deep gratitude that I, like all other pianists, surely feel for his great and wonderful art.

His remarkable personality, which shines not only through his art as a great pianist but also in the marvelous versatility of his mind, whether in the domain of music, literature, politics or any other subject, is one which, once to have known, is never to be forgotten.

The day spent at his beautiful home at Morges, when he played the orchestral part of his lovely "Piano Concerto in A minor" with me, was an honor and memory for always; likewise his most charming hospitality.

I most truly wish him, "Many happy returns of the day!"

PERCY GRAINGER  
*Born in Australia*

I have much pleasure in sending congratulations and greetings to Mr. Ignace Paderewski, in view of the seventy bil-

liant years, most useful and beneficial to mankind and to the art of music, that he now has behind him.

Undoubtedly he is the greatest of all the pianists I have ever heard, and this, in my opinion, is due to the fact that his great creative musical gifts shine through every interpretive task he essays. Being a truly inspired composer, he *knows* the inwardness of all the music he plays, as no mere virtuoso can be expected to.

Mr. Paderewski's achievements as concert artist, composer, statesman and philanthropist, prove once more a truth that is not sufficiently comprehended: that the true genius never submits himself to the narrow slavery of specialization, but always remains a universalist who insists on spreading himself over many fields of activity.

NINA GRIEG  
(Mme. Edward Grieg)  
*Born in Norway*

"I am happy in having the opportunity to express the deep impression both Edward Grieg and myself received of Mr. Paderewski's wonderfully artistic playing, an impression I shall keep as a never forgotten remembrance for life."

MYRA HESS  
*Born in England*

My deepest respect and warmest greetings to Mr. Paderewski, one of the greatest romantic pianists of all time.

JOSEF HOFMANN  
*Born in Poland*

Paderewski!

A great name and a great artistic achievement. A man whom everybody loves and respects! A wonderful musical career, and an amazing professional record. Hail to him who not only masters the musical means of self-expression but also commands the attention and appreciation of all! Thirty-eight years of public career in this country and still going strong and stronger than ever! My heartiest congratulations and best wishes for the continuance of the so well deserved artistic career and success.

EDWIN HUGHES  
*Born in the United States*

In five hundred years, when music lovers of that day and age look backward over the history of the art, they will still find the name of Paderewski looming large among the distinguished world figures of the present, an artist of the type of Leonardo da Vinci or Rubens, who was not only great in his own art, but who was also gifted in many other fields, and who played a significant part in world politics during a historical crisis of the utmost

importance. Paderewski is more than a great pianist and musician; he is, in addition, a great personality. It is for this reason that he attracts to his concerts thousands of persons who otherwise would not attend piano recitals or musical events of any sort whatever, but for whom the name Paderewski has an inexplicable magnetism. Through his many wide-concert tours in America, he has unquestionably done more than any other person to make the art of piano playing known and honored from coast to coast.

Leschetizky used to say of Paderewski long before the great catastrophe of 1914 was hatched, "He could have been successful either as a diplomat or as an artist, also if he had chosen." How true that prophecy was, in its first part at least, remained for the Versailles Conference to disclose. In connection with Paderewski's great teacher, Leschetizky, an incident occurs to me which serves to show the attitude of Paderewski to his famous master whose training had made possible such unprecedented success of world-wide dimensions. It was after a charity concert at the Grosser Musikverein Saal in Vienna where Paderewski had received a standing ovation from a crowded house for his interpretation of the Beethoven Emperor Concerto for Piano and Orchestra. Leschetizky had come to greet him in the artist's room, and in addition there were any number of others present for the purpose, including a bevy of students of the school for a nearer approach to greatness. At the latter, one summoned up the courage to present her autograph album to Paderewski and to ask if he would not write in it. He took the proffered pen, and, to the astonishment of the young lady, wrote the name "Theodor Leschetizky" in a hand that was strikingly like Leschetizky's. Leschetizky was an amused onlooker at the exhibition of skillful penmanship. As Paderewski had enjoyed for a moment the abashed face of the autograph-hunter, he took the book again, added an apostrophe and an "s" to Leschetizky's name. More words, and his own signature, so the whole read as follows:

"Theodor Leschetizky's  
grateful pupil,  
I. J. Paderewski."

ERNEST HUTCHESON  
*Born in Australia*

I thank you for the opportunity to join in your tribute to Ignace J. Paderewski. THE ETUDE does well thus to let him. Paderewski's extraordinary artistic and mental endowments have made him a dominant and unique figure in the musical history of the past forty years. The unanimity, uprightness and generosity of his character have won for him the admiration of all contemporaries. Justly acclaimed as artist, as pianist and as composer, as patriot, statesman and orator, and by the public as a marvelously inspired presence, Paderewski is above all a great man. He still towers nobly above all his achievements. These may be numbered, but the spiritual light he has shed on his generation is beyond account and the verities of art itself.

ALBERTO JONÁS  
*Born in Spain*

It is an apparently curious fact that some virtuosos have left in history a record of such meteoric, dazzling brilliance that their names stand for the supreme musical splendor of the epoch in which they lived. Such were Paganini for the violin and Liszt for the piano; while others whose mastery over their instruments was just as great, in some instances greater, occupy a less exalted position in the annals of fame.

The reason for this discrepancy is

(Continued on page 364)

## PADEREWSKI

By MARGUERITE MELVILLE-LISZNIEWSKA  
*Born in the United States*

Prince among men, Power compelling,  
Artist incomparable, all sorrows telling,  
Dreamer and poet whose messages climb  
Ethereal heights through feelings sublime.  
Romantic figure for all future ages,  
Eminent scholar with wisdom of sages,  
Wizard of keyboard, with magic hand,  
Savior of Poland, his beloved land.  
King of pianists, thy flag is unfurled  
In the pages of history, in the heart of the world.



# Some Fundamentals of Natural Octave Playing

By FLORENCE LEONARD

AMERICAN REPRESENTATIVE OF R. M. BREITHAUPT

## PART I

SEVEN YEARS ago a young woman, passionately fond of music, said to the writer: "I always longed to play piano, but when I began to study my teacher said I could never learn to 'throw' and so I might as well give it up." That distant time teachers have learned much. They have learned that those who are not particularly successful at octaves can yet derive great joy from playing the piano.

They have learned (many of them) that playing an instrument—perhaps the piano—may be a valuable education because it develops the whole personality as no other form of education can.

They have learned (some of them) that octaves can be taught without "tearing" them from the wrist, and, that octave technique is a great aid in technique.

### Varieties of Octaves

THERE ARE various kinds of octaves. Some must be light and rippling, some must be strong, some majestic and some, some limpid and legato. These are not only of power and speed but of quality. They are so different a matter of quality that a colorist or artist who uses many qualities of tone would find merely reading over such a list of varieties have in his arm, hand and fingers instinctively the sensation of playing them; just as in reading with the eye a piece of music he would imagine each of the qualities in its appropriate passage. Quality, then, is by no means the least important point to consider in the study of octaves. In listening to the virtuoso as he plays to the amateur we should train the ear to observe whether the tone has the aesthetic quality, whether it projects the meaning of the passage. We must not be dazzled by virtuosity as to forget that an octave passage is far from being a mere decoration, a mere blaze of light.

There are those seven octaves in the first movement of the *Ab Ballade* of Chopin:



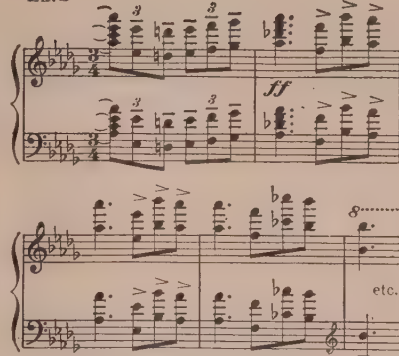
signify intensity of feeling, not intensity. The octave passage in the first movement of the *stein sonata*—a part of the warp and woof of the development—must be played with *not* brilliant. Paderewski plays them glissando yet keeps them strictly thematic. The first octave passage in the Schumann "Concerto."



is a climax of the preceding theme for intensified feeling but not for sentiment.

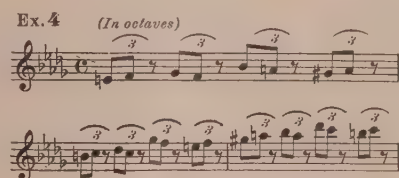
the Tchaikovsky "Concerto in Bb."

Ex. 3



there are the flamboyant octaves of the first theme, decidedly thematic, as well as the delicate legato octaves of the *Allegro*, still thematic, which give strength and color to the simple motif:

Ex. 4



In the Liszt "Eb Concerto" are the delicate staccato thematic octaves

Ex. 5



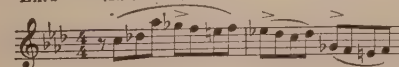
and the cadenza passages, such as:

Ex. 6



which serve to make a brilliant introduction or transition or pause on a certain chord—sheer virtuosity. The legato, singing octave of the cantilena, such as:

Ex. 7



is easy to recognize. One could continue with innumerable examples.

In seeking to acquire octaves, therefore, tone-quality, one staple, normal quality, is of first importance. Next in importance is the ability to modify the quality. What else must we have? We must have accuracy, endurance, speed.

In the writer's experience all these things depend on four factors plus a fifth.

Factor one: absolute and very rapid mobility in the elbow (piston rod movement).

Factor two: absolute command of the shoulder. This implies ability to move in every direction—forward and back, sideways, up and down. It implies the ability to let go and rest, and also the ability to originate the movement.

Factor three: passive condition in wrist at will. This should be the most frequent condition of the wrist. It should transmit energy, not create it.

Factor four: strength in the hand for support of the weight and transmission of the energy sent to it from arm and shoulder.

These all reduce to one general statement: we must know when and where to let go and when and where to control.

### Mental Control

THEREFORE the fifth factor is mental—the knowledge of how, when and in what combinations to use the other four factors. This knowledge results from experience with ear sensations as well as with muscle sensations. If we have the four factors we may stumble upon the ways of combining them. In fact this is just what the natural players do. But what the average student needs is to understand how to combine them.

We used to say, "There are three ways of playing octaves, from the wrist, from the elbow, from the shoulder." These were all played with the vertical hammer-stroke.

The shoulder octaves we dismissed as harsh and hard, suitable only for extreme fortissimo in a large hall. One rarely wished to play an octave with a long-handled sledge-hammer!

The octaves from the elbow were the forte octaves. The arm was held against the side, if possible. We had difficulty in making these rapid enough.

The octaves from the wrist (the ones we "threw") were light and rapid, and we fanned the air with these till our endurance gave out (which happened far too soon). We practiced these hand and forearm octaves at the risk—often at the cost—of our much wearied muscles. We could make little variety in the quality, and the quality we produced was often bad.

### Unnatural Hindrances

WHEN WE heard the natural player who had quality and all else, we misread his movements. We did not realize that there must be a natural, easy way to play octaves. So we invented a hard way.

In all the cases of difficulty with octaves which have come to the present writer, there was always something unnatural in the movement. This blocked progress. When that unnaturalness was removed, the octaves "came," in all degrees from good average playing to sheer virtuosity. The degree was determined by the build of the hand, the musical talent, the individual velocity and audacity or confidence.

Carreño, at once Empress in music and Muse, was appearing in concert after an illness. "Did I seem to play with effort?" she asked us anxiously. "I like to play as I walk or talk!" Her marvelous natural octaves were as easy for her as walking or talking.

Let us then try by means of exercises and experiments to acquire the ability to play such natural octaves.

### Exercises for Coördinated Arm and Loose Shoulder

1. POSITION: Stand erect but not stiffly, right hand on right hip. Raise the left arm to its full height above the shoulder. Describe circular motions

with the finger tips by rotating the whole arm in the shoulder.



The fingers should droop slightly and the hand should swing easily at the wrist as the arm rotates. The wrist should not be held stiffly.

Repeat the exercise with the right arm. Also repeat it while the arm which is at rest hangs loosely at the side.

2. Position: Standing. Right arm hangs at side. Extend left arm on a line with shoulder, hand drooping slightly from wrist. Describe circle with finger tips by swinging the arm in the shoulder with a rotary movement.



3. Exercise for loosening and moving elbow and shoulder, while wrist and hand remain loose.

Position: Flex elbow, holding upper arm parallel with body, forearm and hand at right angles to upper arm, hand level with forearm. Wrist must be loose, so that hand and fingers shake as movements are made.

With sudden jerk, extend forearm and hand forward and draw back to position six times. Repeat with right arm.

4. Exercise for the same purpose.

Position: Arm hangs at side. Flex elbow slightly as in "A":



Suddenly jerk down straight as in "B" and draw back as in "C." Do this six times. Hand and wrist must be loose, as in 3.

These jerking movements must never be violent. Both violent movements and stiff ones defeat our purpose.

5. Exercise for the same object as 3 and 4.

Flex elbow making right angle as in 3. Jerk forearm out and draw back as in 3, but make the movements: a, straight out,



b, to the right, c, straight out, d, to the left.

6. Exercises for coördination and for learning to "carry" the weight or release it at will.

6a. Sit in low chair with feet extended so that a cushion placed on the knees will be a trifle lower than the level of the keyboard. Use a very soft cushion. Place the fingers, stretched as for an octave, on the cushion, hand and wrist level, quiet but not stiff. Push the hand forward and back, with sawing or ironing motion. *Be careful that the fingers make no dent in the cushion.* Here the arm is carried in the shoulder, but shoulder and elbow must move freely.

6b. Place hand as in 6a, but let the arm lean on the finger tips enough to make a slight depression in the cushion. Push forward and draw back as before. The fingers will draw grooves in the cushion as they are pushed forward and back. This (if rightly executed) is playing with partial arm-weight, arm partly relaxed in shoulder, not wholly carried and not wholly relaxed.

6c. Place hand as in 6a, but lean heavily with whole arm and shoulder pressure upon the fingers, so that they make deep grooves as the hand is pushed forward and back. This is active shoulder pressure. The muscles, besides moving the arm forward and back, are actively putting more power into the movement, as may be seen by the deep grooves in the cushion.

6d. Take the same position. But although you relax the shoulder and arm and lean heavily on the fingers, do not put on extra pressure from the shoulders. Move the arm forward and back as before, but notice the difference in sensation (throughout the whole arm) when the shoulder is pressing and when the arm is merely leaning. Notice also the depth of the respective grooves.

These four exercises should be repeated and contrasted until the student understands each and is sure of the muscular sensation in each.

In 6b, the arm should feel very loose in the shoulder.

In 6d, it should feel as if it would "drop off" at the shoulder, so loosely and heavily it should hang.

In 6c, the sensation of looseness will disappear and the whole arm will feel slightly stiffer, with especial energy at the shoulder and firmness at the finger tips.

Of these three conditions, those in "b" and "d" are the ones to cultivate, as they are used most often in octave playing: "a" takes too little energy, and "d" is for extreme and special effects and should be used only in a modified form after much experimenting in pressure has made the processes clear.

### Application to Playing

THE NEXT step is to apply these movements to playing, for no exercises in loosening our joints and moving quietly will be of use to us unless we know how to keep loose and move quietly when we play.

In going to the keyboard, regulate the height of chair or stool so that when the hands lie on the keys the tip of the elbow is slightly below the level of the keyboard. The height of the seat is most important. If one sits too high, the tone is very likely to be hard and of one color only. Moreover, the tone and fluency of runs will be greatly impaired. If the seat is too low, both tone and speed in octaves will suffer. The player will be conscious of effort in bringing the hands to the keys. Avoid, therefore, the sensation of lifting up the weight, and see that the elbow is not above the keyboard. The arm should not slant downward from elbow to wrist.



LEFT HAND

7. Place the hands on the keys:



Ex. 12

See that the hand lies flat. It should not stand up on the finger tips but the whole length of the finger should be allowed to slide down the keys—as soft as a glove! Do not depress the keys (carried arm).

Push the hand forward and draw back, that is, slide forward and back eight times without letting the key sound or "touch bottom." Right should ascend on black notes and return (G#, A#, C#, D#, F#). Left descend and return. Exercise each hand separately at first in order that the sensations may be carefully analyzed.

This is the equivalent of 6a, as transferred to the keys. Plainly it gives no tone. But it is highly useful in developing a loose elbow which in turn leads to velocity.

8. Place hands as before, letting key sink down to the key bed. Do not press nor strike, but merely let the key sink silently with the weight of the arm.

Allow arm to rest on key, with the "dropping off" feeling in the shoulder. The hand will naturally take on a slight firmness, to support its leaning weight. Slide forward and back eight times on each key, as before. But now the key must not be allowed to rise. The fingers should feel that the arm is leaning on them. The wrist should be level and quiet, but never stiff. Test its softness by swinging it gently up and down, occasionally, while sliding in and out.

9. Take the same position and press strongly. Observe the sensation of effort throughout the arm. This soon brings on fatigue. Observe also the difficulty of sliding when the pressure is exerted. And observe that the restraining tightness is in both elbow and wrist.

### For a Free Wrist

FOR CULTIVATING a free wrist the following exercises are useful.

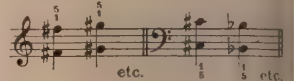
10. Extend the arm slightly from the shoulder, with flexed elbow and drooping hand. Roll or rotate the forearm rapidly in the elbow, allowing the upper arm to shake also. The wrist and hand must be so loose that hand and fingers "flop" around in a circular path. Reverse the movement.

11. Lower the forearm so that there is scarcely any bend at the elbow. Shake it forward rapidly four times, letting the hand flop up and down at the wrist. (Do not make it flop!) Then rest. Then re-

peat (four times) and rest. This movement is actually rather violent must not be overdone. If it is taken so it may be used more often.

12. Take the same position at the board as in exercise 11, without, however, touching the keys.

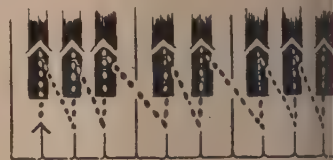
Ex. 13  
R.H.



Hold the hand a little above them.

Count 1-2, 1-2.

On 1, in one movement, drop and in (forward) on F#, sounding the key or p, not f. On 2, draw back and up slightly.



On 1, drop again, but this time on. Continue up the keyboard with right for two octaves on F# G# A# C#.

Then return down the keyboard. In this exercise make sure that elbow and shoulder act freely, easily, well-oiled joints in machinery. The pulse comes from shoulder muscles triceps, but the elbow must always freely. The hand is soft and droops the wrist as the arm is raised, and a level with the wrist as it slides forward and back.

13. Repeat exercise 10, but count 1, 4 rapidly. Drop and glide forward and lift on 4, making the interval between the tones very brief.

14. Repeat exercise 11, and try to do on the keys comfortably, with so effort that, as you move swiftly from key to the next, you have a sensation if your finger tips and hand were a soft bag of sand, which pulls your down instantly, after you lift it. Ob that this does not mean any active motion in hand and fingers beyond the adjusting themselves accurately on the keys. The arm, not the wrist, does the lifting. (Part II will appear in the next Etude)

## An Important Association and a Great Cause

THE MEETING of the Music Teachers' National Association at the Hotel Statler of St. Louis, from December 29th to 31st, in conjunction with the National Association of Music Schools and the Biennial Meeting of the Phi Mu Alpha Fraternity (known as Sinfonia), brought out the largest attendance in many years. Some fear had been expressed, because of the prevailing economic depression, that this would reflect itself upon the attendance figures, but this proved to be groundless.

Several factors are probably responsible for the unusual meeting: first, the unusually strong, vital program prepared by President Howard Hanson; second, the union with the other two important musical groups; third, the unusually strong and effective local committee headed by Leo C. Miller; and fourth, the extra efforts put forth from the secretary's office in doubling the Association's mailing list and calling attention to an outstanding program, too good to be missed.

The Music Teachers' National Association should have the individual and enthusiastic support of every music teacher in the United States. Its annual conventions have been, for forty years, a source of great inspiration and practical educational advancement in our country. We urge the readers of THE ETUDE, who are proud of their teaching profession, to read the following statement and to make their plans to join this organization and to give it active support.

Splendid talks and papers were given by such representative musicians as: J. Lawrence Erb, New London, Connecticut; Earl V. Moore, Ann Arbor, Michigan; Phillip Greeley Clapp, Iowa City, Iowa; James T. Quarles, Columbia, Missouri; Osborne McConathy, Glen Ridge, New Jersey; Augustus D. Zanzig, New York City; Howard Hanson, Rochester, New York; Russell Carter, Albany, New York; Peter Dykema, New York City; Miss Martha Cruikshank, New York City; Burnet C. Tuthill, Cincinnati, Ohio; Mrs. Elmer Ottaway, Port Huron, Michigan; C. S. Skilton, Lawrence, Kansas; Franklin Dunham, New York City; Miss Elizabeth Cueny, St. Louis, Missouri; Miss Alice

Keith, New York City; Rudolph Ganz, Chicago; Stanley Chapple, London, England; C. D. Greenleaf, Elkhart, Indiana; Otto Miessner, Milwaukee; Mrs. Frances E. Clark, Camden, New Jersey; and Joseph Webber, New York City.

Musical numbers of unusual interest were interspersed throughout the various programs, furnished by members of the St. Louis Symphony Orchestra and other well-known musicians of the city. These included the Stoessel "Suite for Two Violins" played by Alexander Thiede, Concertmaster, and Ellis Levy, Assistant Concertmaster, of the St. Louis Orchestra, with Mrs. David Kriegsbaber at the piano; the Beethoven "Septet"; a "Trio for Horns"

from Brahms; a program of numbers by the Sinfonietta of the St. Louis Symphony Orchestra conducted by Alexander Thiede; a recital of songs by Bernard Ferguson, baritone; a piano recital by Gottfried Galston; and vocal numbers by J. Kraus, soprano, Thelma Hayman, contralto, Emma Sampson Becker, soprano, and Oscar Heather, tenor.

On the first evening a reception tendered the visiting members by the Musicians' Guild, with Senor E. Fern Arbos, guest conductor of the St. Louis Symphony Orchestra, in attendance. An organ recital by Dean James T. Quinn featuring numbers from Bach and Franck, was given on the second evening at Christ Church Cathedral. The banquet on New Year's Eve was attended by one hundred and seventy-five and presided over by Dr. Howard Hanson arrived only that day from Rome, where he had conducted his new Symphony. His discourse on "The Music Teacher's Role" was a most interesting and timely one.

(Continued on page 380)





GEORGE FREDERIC HANDEL  
*Conducting a Rehearsal of the Messiah*

# The Student Days of George Frederic Handel

[1685-1759]

By HERBERT WESTERBY

UNLIKE Bach, George Frederic Handel came of ordinary commercial and somewhat unmusical stock. His father was a barber-surgeon to the Court in North Germany—who, acquiring means, bought the license of a wine-merchant. At the age of 60 his first wife died. George Frederic was the son of his second wife (a pastor's daughter) whom he had married after six months' widowerhood. His father's birth year (1685) was the same as that of Bach. Both North German musical giants, they were strangely undesigned to meet. At that time Italian was the fashion and Purcell, Britain's greatest Composer of that era, who frankly imitated Italian models, died while Handel was a small boy. It was strange how fate decreed that Handel came to be buried in the same national burial place as Purcell, Westminster Abbey. Halle was a quite noted musical center, and there the profession of music was in high repute. The unmusical barber-surgeon barely tolerated the church choirs who sang choruses in the streets for charity, but Handel's sister, Aunt Anna, discovered the boy's fascination for music and took him to the *Liebfrauenkirche* to listen to the magnificent organ there, one which Bach had coveted in after years.

### *Influence of the Organ*

IT WAS HERE, under the shadow of the organ, one which he afterwards learned to play, that Handel's real musical education began. The Handels were quite unsympathetic to music, and this fact may account for the story that Aunt Anna smuggled a spinet into an attic and secretly taught Handel his notes. His only chance of practice was at night, and a well-known print discovers the youngster in his nightgown, with the irate father holding up a lantern to discover the source of the mysterious music. One day, as a boy of seven or more, Frederic accompanied his father to the court at Weissenfels, a few miles away, to make a stay with his father's nephew. Here at the chapel one Sunday the boy was allowed to play a closing voluntary. The Duke was present and discovered the latent talent. He at once approached the father and declared it was flouting the Divine purpose not to have him trained in music. The Duke's insistence gained the day and the boy, who was probably mostly self taught, was put under the care of Zachau the organist of the *Liebfrauenkirche* in Halle. Zachau, recognizing Handel's latent genius, gave him a thorough course of lessons on the harpsichord, organ, violin and oboe, and, above all, in counterpoint, canon and

fugue. Zachau, it is said, ultimately made his young pupil write a church cantata every week.

### *Early Works*

LORD POLWARTH discovered in Germany many years afterwards a set of trios for two oboes and a bass. Later he showed them to Handel in England who recognized them as written by him at the age of ten. As printed, these are granted to be phenomenal. Lady Rivers possessed a later book dated 1698, into which Handel (then 13) had copied pieces by Froberger (1605 [?]-1667), Kerll (1627-1693) and others.

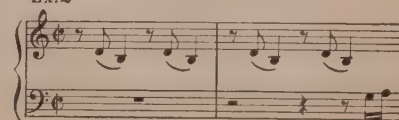
From examples by these composers we gain some idea of what Handel may, as a boy of 13, have practiced. Kuhnau, whose works also he studied, was almost a neighbor at Leipzig. The following:

Ex.1 Allegro

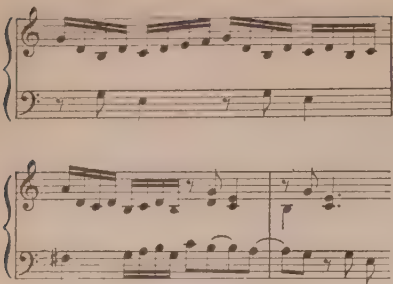


is a passage from a sonata of this composer. Froberger was a townsman of Handel's. Kerll (of Munich) was a pupil of Frescobaldi. An example of his work is given herewith:

Ex.2 Cuckoo Capriccio







### The Three Composers

THE HAMBURG episode in Handel's studentship displays the trio, Mattheson, Handel and Keiser, all composers, bent on distinction through the opera.

The musical life in Hamburg centered in the Opera House, then in charge of the clever but dissolute Keiser, an able composer and impresario. Mattheson was a native of Hamburg and secretary to the English Resident; he was also a singer, and conductor and composer. Like both these composers, Handel was ambitious.

During an early part of his friendship with Handel, Mattheson was named as successor to Buxtehude, the celebrated organist and composer who was about to retire from his post at the *Marienkirche* in Lübeck. The two friends went to view the promised land and both performed before the head of the Council. The custom, however, obtained that the successor should marry the organist's widow or daughter in order to release the city from maintaining the retired organist's female relative.

Apparently both friends were scared with the prospect of marrying some one much older than themselves, for, as Burney quaintly puts it, "thinking this too great an honour, they precipitately retreated to Hamburg." Mattheson, later on, married the daughter of an English clergyman; Handel remained a bachelor his life long.

The opera season now waned. Mattheson went off to Amsterdam and became fairly successful there. Meanwhile Handel's eagerness for composition roused him to make a setting of the "Passion of St. John," which was performed in Holy Week.

### A Competition

BOTH MATTHESON and Keiser were astounded at this, and were also jealous. Keiser, at once, as a reply wrote the *Passion Music* entitled, "The Bleeding and Dying Jesus." ("Imitation is the sincerest form of flattery.")

Mattheson, on his part, on his return, deposed Handel as tutor at the Resident's, and began work on his Opera, "Cleopatra," which was performed in October, 1704. It was this state of feeling which also led to an altercation in the Opera House on December 5 between Mattheson and Handel, and the subsequent duel. A reconciliation took place during the Christmas season and Handel now worked at his new opera, "Almira," with great zest. In this Mattheson now took the principal tenor part and the production on the 8th of January, 1705, was a success. Handel was all on fire, and another opera named "Nero" followed "Almira" on Feb. 25, with however only moderate success. Keiser again was jealous and he also made a setting of "Nero," but this failed when performed in the Autumn.

Handel was now exceedingly busy with pupils and composition, but a chance meeting with an Italian Prince Gaston de' Medici determined him to set his face towards Italy. Before starting, however, in March, 1705 (at the age of 20), he had written two operas, "Florindo" and "Daphne," and disposed of them to Keiser who later on, in 1708, had them produced.

### Handel's Visit to Italy

WITH SLENDER means but high hopes Handel reached Florence, probably in Autumn, 1706, and presented himself to the Court of Prince Ferdinand, brother of Prince Gaston. Here Handel wrote another opera, "Roderigo," which was probably produced on his return visit to Florence in July. Rome, however, was the real centre of the musical world and on January 14th, 1707, it was recorded that "There has come to this city a Saxon, an

(Continued on page 381)

## Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms  
Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

PART XI

**Etude** (French, *ay-teed*, with the *ee* formed similar to open *oo* and shaded toward that vowel): Compositions of this type fall naturally into two classes.

First are the studies, lessons, exercises or caprices written primarily as a means of overcoming some particular difficulty in manipulating the instrument for which they were intended. Such are the *etudes* of Czerny, Clementi and Cramer.

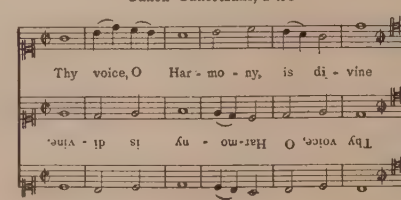
Then there are the *etudes* in which, while their purpose of serving an executive purpose is never out of view, still they interpret some musical sentiment, dramatic scene or poetic fancy. Moscheles was the first to achieve successfully in this form which reached its height with Chopin and Liszt.

The true *etude*, whether primarily a mechanical study or a distinctive composition, will be always in contrast with all other musical forms, due to the fact that it is evolved from a single brief motive or phrase, sometimes melodic, sometimes harmonic, which is turned this way and that, shown in bright or sombre light, and woven in and out through the musical texture, till it is displayed in its every possible variance.

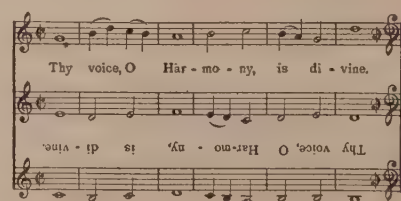
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**Exercise:** A composition written as a requirement for a musical degree. Probably the shortest, and certainly the most famous, ever written of these is the three-part *Canon Cancrizans* which Haydn tendered when receiving the Doctor of Music degree from Oxford. It is perfect in form whether sung forward, backward, as written, or upside down. Here it is.

Canon Cancrizans, a tre



Originally written in the *alto clef*, with middle C on the first line of the staff, we give it also transposed to the treble staff so that young readers may study and enjoy it.



Remember, it is to be sung in *canon* form already explained.

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**Exposition:** The presentation of the themes or subjects from which any musical movement is developed. This is governed by rules which vary with the forms under consideration and will be found discussed at length under *Fugue* and *Sonata*.

\*\*\*

**Extemporization:** A composition created as it is performed on the instrument.

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**Extravaganza:** A composition in which form and fancy are treated with extravagant freedom. A musical burlesque.

The term has been applied to instrumental compositions which violate all the

prevalent rules of the period, or which purposely intended in the spirit of caricature. The *Ein Musikalisches Spass* or *zart* is perhaps the best instance of *extravaganza* among the clowns. In a reign of the "moderns," who consign all conventions to the junk *extravaganza* becomes futile, except someone, as Stanford in his "Ode to Cord," attempts a burlesque of the lilts of these modernists.

The term is most frequently applied to theatrical performances, in which, however, the *extravaganza* is more evident in the work of the playwright than the composer. The last decade of the nineteenth century brought a notable vogue of these often fantastic displays of stage

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**Fackeltanz** (German): A *March Flambeaux* (French, *march oh flam* or torchlight procession which has come down from the mediæval tournament. German courts on the occasion of marriages. The music, for military use, is a festive march with many characteristics of a polonaise, the first concluding sections being full and sonorous with an intervening trio of softer

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**Fandango:** A Spanish dance in moderate triple rhythm, usually with three notes to the measure and with accompaniment of guitar and castanets. Authorities differ as to its origin, some attributing it to the Moors and others inferring it came from South America. The characteristic rhythm is:



and the dance is introduced by rhymed verses during the singing of the dance ceases. Mozart introduced the fandango into "The Marriage of Figaro" but of the slower nature characteristic of the Basque provinces.

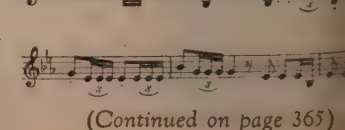
Andante



The more lively southern type has risen to such modern forms as the *Malagueña*, the *Rondeña* the *Gran Malagueña* and the *Murciaña*.

\*\*\*\*\*

**Fanfare:** A French term of unimportance, identifying a short passage for trumpets, usually in unison. In England it is known as a "Flourish." On the occasion of the coronation of Charles II, it is used regularly at the opening of Parliament and often on state occasions.



(Continued on page 365)



# How Harmony Helps the Music Student

By CHARLES N. BOYD

VERY often parents or students who are just beginning serious work in music ask, "What is the use of studying harmony when one has no intention of becoming a composer?" Sometimes the answer to such a question is that students of English study grammar as well as spelling; but the parallel is not exact, and such an answer is really not satisfactory.

Music of today falls into one of two classes, according to the manner in which it is composed. If the composer uses one melody as his starting point, and adds other melodies to it, or uses the one melody at different times in different parts, he is writing counterpoint or contrapuntal music. The Bach "Inventions and Suites," those pieces called "Canons," even "Rounds," such as *Are you Sleeping, Dear John?* or *Three Blind Mice*—all these are written in counterpoint. The other kind of music, if only these two at divisions are to be considered, is *harmonic*. Here the composer takes one melody and adds an accompaniment which consists of or is derived from chords. The ordinary hymn tune and folk song, the vocal piano piece and song with piano accompaniment, and the violin solo are all *harmonic*.

The student of harmony has to learn two things. First he must discover how to build chords, and, second, how to connect chords. The first is comparatively easy, because chords are always built the same way. Take any desired note as the starting point, add to it the third note of the scale of the lower note, and then the other third in the scale of the upper note. Thus four chords can be built on C: thus: D-F-A; D-F-sharp-A; D-F-A-flat; D-F-sharp-A-flat. These four chords are called *triads*, because they each contain three tones. If a four-tone chord is desired, add another third above the triad. Then the chord is D-F-A-C; or D-F-A-flat-C; or D-F-sharp-A-C; or D-F-A-flat-C-flat, and so forth. These are various forms of *seventh chords*, so called because the interval from the root to the upper tone of the chord is a seventh. Five-toned chords are not nearly so common, but they are built with the same structure of thirds, D-F-sharp-A-C-E.

## Correlating the Chords

THE CONNECTION of chords is a much more involved matter and cannot be explained so briefly. Three simple chords are sufficient to harmonize certain melodies like folk songs or hymn tunes, sometimes even the finest melodies of the great composers; but most of our music uses a larger variety of chords. These are connected in such a way that the beauty of each chord is enhanced by the chords which precede or follow it. The chords may be made more attractive by altering certain scale tones, or by using neighboring tones. These scale tones a step above or below the tones which belong to the chords. The melody and harmony may modulate to another key, and thus gain tonal variety. It is possible to the tones of the original key. Furthermore, instead of sounding all the tones of a chord at once, they may be broken up in many different ways.

Coming back to the statement about spelling and grammar, it might be said that a knowledge of all the scales, and of

the manner in which three, four, and five-toned chords are built corresponds to the spelling. In one sense a proper use of chords corresponds to grammar, which is a correct use of language. But as there are many ways of expressing a thought in language, there are infinite possibilities for presenting a musical thought in tones, and these involve not only the harmony but also the musical structure, which means *musical form*, and takes one far beyond the study of harmony, as the latter is commonly understood.

When one reads piano music, it is usually necessary to play several notes at a time. If these have to be read separately the process is slow and tedious. It often means disregard of the rhythm and the phrase, two of the most important things for any musician to consider. But if the pianist has studied harmony these several tones which are to be sounded at once are read and thought as a unit, a chord. Moreover, if the harmony student has been taught to think properly he has learned something of *chord tendencies*, the various other chords to which a certain chord desires to progress. So he not only reads a group of notes as a unit, but is also able to anticipate something regarding the next chord.

## The Roots of Melody

SINGERS, violinists and all those musicians who are concerned chiefly with one melodic line may think that harmony does not concern them. It does, but in a different way from those who play keyboard instruments. The sources from which melody comes are *scales* and *chords*. A melody like that of *The Star Spangled Banner* skips, at the beginning, from tone to tone of a certain chord. Then, after a few chord tones, it follows scale lines for a while, then chord lines again, and so on. A melody like *America*, on the other hand, follows scale lines almost exclusively. So the singer or violinist who knows harmony will read one group of tones as constituting a chord, and another group as a scale, as the case may be. The result is not only more accurate reading but better intonation because of a better understanding of the functions of the various notes.

## A Memory Short-Cut

IN MEMORIZING, harmony should become an invaluable aid. "Should become," because many students fail to make use of their knowledge of harmony and spend hours in struggling with visual or aural memories which in their particular case may not be dependable. The harmonic memory, based on analysis of the harmonies, is seldom a gift. Its use must be learned, but, once acquired, it is logical and reliable. It identifies each chord, not only as an individual tone-cluster but as a member of a series, a part of a *harmonic succession*. At any point in this series a chord may progress in one of the customary ways, or it may be followed by a totally unexpected chord—for examples, the chords in *America*, or the wonderful opening harmonies in the slow movement of Dvořák's "New World" Symphony. In *America* the chords follow each other in routine fashion; each one comes according to expectation. In the Dvořák music

each new chord comes as a pleasant, altogether unexpected, surprise.

One series of harmonies is as easy to memorize as the other. One set of chords proceeds as each chord usually does; the other chords proceed in such an unusual manner that the striking combinations are not hard to remember, once they have been properly observed.

The American student of a foreign language first learns a few words and presently some sentences. After a while he is able to speak the new language, but slowly and uncertainly because he thinks in English and has to translate each word into German or French. He will never be able to speak these languages fluently until he can think in them. In the same way he can never learn to play fluently until he can read and think harmonically, and this he cannot do if his harmony is confined to the text-book and never put to daily use in regular practice.

Too often students are diligent enough in working out the exercises in the text-book but never think to compare what they are doing in daily practice with what they are learning from the harmony text. This attitude is so common that one of the greatest tasks of the harmony teacher is to have his students put their harmony to practical use. It is customary and right to classify harmony among the "theoretical" subjects, but it is one of the most practical and necessary items in the musician's equipment.

## The Logic of Accidentals

VERY FEW pieces of music, even the simplest, stay throughout in the key in which they begin. In other words modulation, or change from one key to another, is one of the common attributes of music. If the student applies his harmonic knowledge, recognition of the modulation is automatic. He ceases to think in the former key, and begins to think in the new key. Then many of the accidentals, perhaps all of them, are simply to be regarded as confirmations of the new key, not as something additional to be watched. If the student "uses his harmony" a large share of the mistakes due to forgotten or overlooked accidentals are avoided from the beginning. If he is memorizing, these modulations constitute one of the best guides to his progress. A certain phrase begins in G-major, then at a given point it modulates to E-minor, then perhaps to B-minor, and returns to G-major by way of D-major.

Much of the beautiful figuration in music is developed by building a novel design around some chord which is itself quite common. This process often involves the use of many accidentals and produces a formidable-looking passage, but the application of harmonic knowledge simplifies the problem considerably. It makes plain the fundamental structure and the nature of the ornamentation, and at the same time leads to a more musical performance. Take for example a passage from Beethoven's *Sonata, Op. 10, No. 1*:

Ex. 1

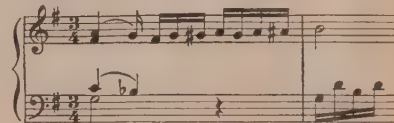


The pupil who reads these notes without "thinking harmony" usually refers to this

passage as a "scale," or, worse still, a "run." As such it is a novel product, and the performance proves it. But it is really a chord, B-flat, D, F, and A-flat, and each chord tone, after the first D, is decorated with its lower neighbor. Thus F is preceded by E-natural, B-flat by A-natural, and so on, the lower neighbor being generally the tone a half-step below the principal or chord tone. Thought out in this way, the sense of the passage is plain, its execution is greatly facilitated and it is memorized as soon as it is analyzed.

These are some of the practical reasons why harmony is a necessary study for the musician. A less practical but very important reason is that the study of harmony leads to an appreciation of good music which most people would never gain in any other way. When the student has learned by experience how to harmonize a melody, and how to put his musical thoughts in some definite order, his appreciation of the work of the great composers is raised immeasurably. To the average person who has given little thought to harmony this passage from a well-known Mozart sonata is just a routine measure and nothing more:

Ex. 2



But the student who has attempted to make a brief but effective modulation from G-minor to G-major sees a greater significance in each note and appreciates the unobtrusive skill with which the master changes the mode. Such a quotation is only one of thousands which might be instanced. Every page of really good music contains them, and the best way to appreciate the music and its composers is to study harmony and its allied subjects. The person who has himself made the attempt to write music has taken one of the most important steps toward understanding what others have written.

## SELF-TEST QUESTIONS ON MR. BOYD'S ARTICLE

1. What are the different types of contrapuntal writing?
2. What, in harmony, corresponds to the study of spelling and grammar in English?
3. How may harmony help the singer or violinist?
4. Give an example of modulation, from a familiar composition.
5. Why is a knowledge of harmony an aid in memorizing?

## Pedal Markings

By GLADYS M. STEIN

IF A tin-edged ruler is used in adding the pedaling in piano music the result will be cleaner and neater music as seen in the following example:



Even very young children have no trouble in pedaling when it is marked in this exact way.



# Music of the Months

By ALETHA M. BONNER

## MAY

*Historic Foreword:* May was originally the third month in the calendar of Romulus. Concerning the etymology of the word it is generally supposed to have been named for Maia, the goddess of Growth and the mother of Mercury, to whom the Romans offered sacrifices on the first day. (Mother's Day—a beautiful tribute to motherhood—is observed on the second Sunday of the modern month.)

In celebration of the advent of spring and the birth of the beauties of nature, various festive customs were early instituted in Europe. In England, all ranks—from crowned head to humble cottager—once rose at dawn on May-day (i.e., the first), and hied themselves to the woods "to fetch the flowers fresh," returning home at sunrise in merry mood, to an accompaniment of horn and drum. The houses were then decorated with the floral spoils, and on this occasion the fairest maid of the village was crowned with flowers as "the Queen of the May," and received the homage of her reveling subjects.

Another conspicuous feature of the festivities attending the day was the erection of a "May-pole," as it was called, from which were suspended long festoons of flowers; and around this pole merry-makers danced in joyous abandon, or engaged in ceremonial windings of the hanging garlands. Well voiced are the words of Ralph Waldo Emerson, in his lines entitled "May-Day":

*Wreaths for the May! for happy Spring  
To-day shall all her dowry bring,—*

### PROGRAM FOR MAY

1. Piano, Four Hands  
Spring Song (4), Felix Mendelssohn
2. Choruses  
a—Lassies, Laddies, Come A-Maying  
Theodora Dutton  
b—Spring (Minuet In G)  
Ludwig van Beethoven  
Arranged by E. Gest  
c—Welcome Sweet Springtime  
(Melody in F) ... A. Rubinstein  
(School Chorus)  
d—May Night (Treble Voices)  
Franz Abt
3. Piano. (1st and 2d Grades)  
a—May Party ..... Paul Wachs  
b—Maytime Revels ... L. A. Bugbee  
c—Maypole Frolic ..... W. Berwald  
d—Dancing Round the May-Pole  
Bert R. Anthony
4. Musical Reading  
Spring Gardening ... Frieda Peycke
5. Piano (3rd Grade)  
a—Winding the Maypole  
Frances Terry  
b—May Morning ... Edmund Parlow  
c—The Fields In May  
M. L. Preston
6. Piano, Four Hands  
A May Day (2) .... G. F. Rathbun
7. Piano (4th, 5th and 6th Grades)  
a—Lovely Month of May ... G. Merkel  
b—Song of May .... F. B. DeLeone  
c—May-Night ..... Selim Palmgren
8. Piano, Four Hands  
Maypole Dance (4) ... Sydney Smith
9. Piano, Six Hands  
a—In Maytime (2) .... G. Eggeling  
b—May Festival March (2)  
F. Behr  
c—Chiming Maybells (3½)  
H. Siewert
10. Violin and Piano  
To Spring (5) ..... Edvard Grieg
11. Vocal Solos  
a—Sunshine and May (3)  
T. Hilton-Turvey  
b—Maytime (3) ... Thurlow Lieurance  
c—A May Madrigal (5)  
J. Lamont Galbraith

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RACHMANINOFF BEFORE A GIANT REDWOOD OF CALIFORNIA

## A PICTURE FROM THE PAST

By SERGEI RACHMANINOFF

(THE ETUDE takes great pleasure in presenting to its readers the following brief sketch in which Sergei Rachmaninoff, the great pianist-composer, recalls a very amusing incident.)

I recall that I went to a concert given by one of the younger teachers of the Moscow Conservatory. . . A pianist. . . A certain Mr. Pachulsky. . .

The concert was given in a small hall. . . There were few people in the auditorium. . . Mostly colleague pianists and Pachulsky's pupils. . .

Before the performance started, I was introduced to a man who told me that he lived 150 miles away—that he had come specially for this concert to hear Pachulsky whom he had never heard, but of whom he had read so much in the newspapers and magazines. I was surprised. . . Why and where had they ever written about Pachulsky? . . . But I said nothing. . .

I went into the Auditorium. . . Took my seat. . . Onto the stage was brought an unusual chair, which the artist was undoubtedly accustomed to use. Lights were extinguished. . . The artist liked to play in darkness. . . Pachulsky appeared. . . Played. . .

In the intermission I met my new acquaintance. . . I noticed that his face had a sunken expression and his manner was slightly confused. Nevertheless, remembering all he had said, I suggested his coming with me to the artist's room to meet Pachulsky. He passively accepted. We went. I introduced him. . . I heard him tell the same story: that he lived 150 miles away. . . that he had read so much. . . that he had come specially etc. . . I was positive that Pachulsky was as surprised as I had been. . .

We went back to the Auditorium. . .

At the end of the performance I once again saw the same man. But this time he ran towards me. On his face—drama! "Can you imagine what an awful mistake!" he said, "I only just recalled that all that I had read in the newspapers and magazines was not about Pachulsky, but about Paderewsky."

Poor man! I never saw him again.

# A Critical Digest of Music and the Master of Music

By ANTON RUBINSTEIN

TRANSLATED FROM THE GERMAN  
By DR. CLARENCE OHLENDORF

## PART VI

### Mendelssohn's Spirituality

MENDELSSOHN called forth a mystic reaction, although it is not to be denied that, in comparison with the great ones, he failed in depth, seriousness and grandeur. But because of his many good qualities his limitations are overlooked; so that one of my mind thinks of him in a most honorable, lovable and generous way. He worked in all branches except the opera; and his works are masterly in form, technic and euphony. He indeed worked along many lines. His "Midsummer Night's Dream" music is an artistic revelation, new and general in invention and orchestration, sound in humor, in lyric and in the romantic; in all types of elves. His "Songs Without Words" for piano are beautiful work in a form with modern treatment, especially the first one in E minor. His violin concerto is unique in its beauty, fresh and thankful technic and noble virtuosity. The Overture, "Fingal's Cave," is a pearl in musical literature. He rescued the orchestra from the depths to which it had fallen. These works are, to my notion, his most genial; although his oratorical his Psalms, songs, chamber music and symphonies are works that make him a hero in the art. In general, I like to call his works "The Swan Song of the Classics."

Mendelssohn and Meyerbeer were sons of rich parents, received the finest of training and were surrounded by cultured teachers. They did not live from the state, but followed it because of its spiritual enchantment. They knew life's bitterness only through eagerness of honor or of a fended frivolity at the beginning of their careers. They knew not of hunger, want; and this is reflected in their compositions with their "no tears," "no storms, no bitterness and very little complaint."

### Romanticism's Champion

THE NEW spirit of Romanticism which came into the literature of the lands from 1825 to 1850, found in Schumann its musical champion, even in his fight against the Philistine, the formal, scholastic, the pseudo-classical. He fought against the *capellmeister*, against the dry-in-the-wool critics, against the poor musical taste of the public; and that gave him extraordinary material, especially at the beginning of his artistic career.

Schumann was in every case spiritual warmer, more soulfully romantic, richer in fantasy and more subjective than Mendelssohn. Most sympathetic to me are his piano compositions, such as *Kreisleriana* and the *Phantasy in C major*, which are pearls in the piano literature. His piano "Concerto in A Minor," in its beauty unique, in the piano literature, just as Mendelssohn violin concerto is in the violin literature. Also his "Piano Quintet in E flat Major," is scarcely equalled in chamber music, for its beauty, freshness, brilliancy and euphony. Then next are his songs, and third in order are his orchestral works and his great vocal compositions. His new piano forms, not always of the highest appearing type but always interesting, contain new rhythms, new and

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JOSEPH JOACHIM

## “Lest We Forget, Lest We Forget”

Important Musical Historical Figures of the Picturesque Past

By EUGENIO DI PIRANI

FEW DAYS ago my telephone bell rang and, on my answering it, a woman's voice said, “The daughter Etelka Gerster is speaking. I sail tomorrow for Europe. Have you any message to entrust to me?” Afterwards, when I told some friends of the unexpected telephone call, all lived on their faces the same questioning expression. “Etelka Gerster! Who is she?” I asked.

One of them recalled that this was the name of one of the most noted singers of the time, acclaimed not only in Europe but even here in America, where, from 1880 to 1890, she scored the greatest triumphs. “Already forgotten! That was surely a loss for thought.”

This is not an isolated case. Hundreds of similar occurrences teach us that nothing is so fickle as glory. It would be a big task to try to redeem from oblivion the names of those great artists who, once dead, do not deserve to be submerged in the waters of Lethe.

Of course this phenomenon may be extended in the case of performing musicians, singers, instrumental players or conductors, whose success depends upon their

immediate and personal effect upon the listeners. The source of the artistic enjoyment being removed through death or retirement, the pleasure ceases, and the memory of it, after a certain lapse of time, fades away. All that remains of them is at the most a short sketch in a musical dictionary.

It is only with the advent of the phonograph that the records of the most recently deceased artists have been preserved, although the lack of personal contact renders these much less enjoyable than the original, immediate effect.

What an irreparable loss that the golden notes of Adelina Patti and the almost superhuman virtuosity of that wizard of the violin, Niccolò Paganini, could not have been preserved to posterity.

### The Too-Forgetful World

BUT, IN the case of creative artists, of composers who have left an inheritance of their works, this total obliteration is more difficult to explain and, in most cases, is entirely unjust. Lack of merit is not responsible for the failure. Works of undoubted worth, whose authors were held in

high honor by their contemporaries, have been lost trace of.

The works of *Johann Sebastian Bach*, after having been totally neglected for half a century, were rehabilitated and reinstated in their deserved place through the championship of Mendelssohn. In 1829 this composer revealed, as it were, to the young generation the artistic treasures of the immortal master and brought them again to the front in all their glory, with the performance of his “St. Matthew Passion” in the *Singakademie* in Berlin. After that the dereliction was atoned for, and hundred of Bach Societies, whose activities were devoted to the cultivation of Bach's works, sprang up everywhere like mushrooms. But had it not been for the gallant efforts of Mendelssohn, Bach's creations, may be, would still sleep ignored on the dusty shelves of the libraries.

This goes to show that forgetfulness oftentimes is based on no legitimate foundations.

I shall mention a few remarkable instances of this unwarranted injustice, which may inspire some valiant apostle of right to take up the cudgels for these forgotten ones, and imitate Mendelssohn in trying

to restore them to the place to which they are entitled.

One of these neglected masters is *Friedrich Kiel*, Westphalian composer (1821-1885). I had the opportunity fully to appreciate the magnitude of his art, as I happen to have been his pupil in composition. Works of the greatest dimension and importance, two Requiems (Op. 20 and Op. 80), a *Missa solemnis* and the magnificent oratorio, “Christus,” were performed by the Stern Choral Society in Berlin with great success. Other compositions of Kiel are a “Stabat Mater, Op. 25,” the “130th Psalm” for women's chorus, solos and orchestra, “Te Deum, Op. 40,” “Variations for Piano-forte, Op. 17,” Piano Concertos, Op. 30,” sonatas for violin, for cello, for viola, seven piano trios, piano quartets, two quintets, valse for string quartet and many other works, which constitute an imposing galaxy, indeed, and give an adequate idea of his enormous productivity. I had the privilege of listening to the performance of all of them in Berlin. But, except for a restricted number of learned musicians who may be acquainted with some of his works, very few are aware of the extent of his creative power. For the majority Friedrich Kiel is only an historical name.



## Melodic Gift

KIEL'S compositions reveal, besides a sovereign command of form, unusual melodic beauty. The austere Berlin critics did not fail to recognize their high value. Kiel was appointed a professor of composition at the Berlin High School of Music and a member of the Senate of the Academy.

In private life he was also a very interesting personality. He lived alone in an apartment in Berlin and, to avoid being annoyed by undesired visitors, used to tip-toe on his slippers, when the bell rang, and peep through a tiny hole in the door. Were the visitor unwelcome, he silently tiptoed away and was "not at home!"

His favorite occupation was studying Beethoven's string quartets. He said they afforded him the same pleasure as a passionate love story would a young girl.

He was also a distinguished violinist, and had gathered a collection of string instruments, some of them by famous makers. Of a priceless "Amati" violin, which he valued the most, he told me an interesting story. On his tramping excursions through the Tyrolean Alps (he was a great mountain climber) he used to stop at every Alpine cottage and ask the family therein if they had any old violins. Once an old peasant said he believed there was upstairs in the attic among old junk a dilapidated instrument.

"Show it to me," said Kiel.

"But, dear man, you could have no use for it, because it is broken to pieces."

"Never mind! Show it to me!"

They climbed together a tottery staircase to the attic and Kiel, with his connoisseur's eyes, averred that the disconnected parts were not quite worthless.

"How much will you take for it?"

"Give me a couple of francs."

"I will give you a hundred francs."

The mountaineer almost collapsed at the fabulous offer.

"Take it, in God's name!"

Kiel had the broken violin repaired, as soon as he returned to Berlin. It became the jewel of his collection.

## Cherubini, the Prolific

AND NOW another master worthy of "resuscitation," Luigi Cherubini (1760-1842). Initiated through his famous teacher Sarti in the intricate mysteries of counterpoint, his music shows the profundity of the classic style happily wedded to the melodious strains of the sunny land where oranges bloom. He left works equally remarkable in the field of oratorio, chamber music, symphony and opera. In the year 1816 he was appointed as professor of composition, later as Music Intendant and in 1822 Director of the Paris Conservatory. A catalogue of his works compiled by himself contains 11 masses, 2 requiems, 18 Credo's, 4 litanies, 1 oratorio, 38 motets, 15 Italian and 14 French operas, 1 ballet, 17 cantatas, 77 songs, 8 hymns, 6 string quartets, 1 quintet, 6 piano sonatas, 1 sonata for two organs.

In spite of this colossal fecundity, who among musicians is familiar with Cherubini's work?

His private life was the subject of many stories, especially at the hand of Hector Berlioz (1803-1869) who was on not too good terms with Cherubini and often made him the target of his pungent sarcasm. Neither did Cherubini enjoy the favor of Napoleon, whom, with characteristic independence, he did not condescend to flatter. The first sign of this antagonism appeared when the omnipotent monarch persisted in pronouncing his name in French fashion, "Cherubin." This was offensive to Cherubini who never disavowed his nationality, in contrast to Napoleon Bonaparte who did not like to be reminded of his Italian descent and name. On another occasion he brought upon himself the displeasure of Napoleon, then first Consul.

At a dinner at the Tuileries, Napoleon said to him, "You have great talent, but your music is too noisy, in comparison with that of Paisiello, which so gently caresses the ears."

"I understand," replied Cherubini. "You love only the music which diverts your thoughts from the affairs of state."

As to Berlioz, he had a nasty scene with Cherubini, as the stormy young composer took the liberty to ignore the rule Cherubini had laid down for the visitors of the library of the Conservatory, to wit, that men and women should enter through different doors. Berlioz forcibly entered through the door reserved for the fair sex, and Cherubini, who was called by the usher, forbade Berlioz the further use of the library. And, as Berlioz laughed disrespectfully at him, they boxed each others ears.

## Salieri, Composer and Teacher

A CONTEMPORARY of Cherubini who, like him, was swallowed by the waves of oblivion is Antonio Salieri (1750-1825). His opera, "Les Danaïdes," which, on Gluck's recommendation, was performed in Paris, had to be first camouflaged as a product of the joint collaboration of Gluck and Salieri, and only after the twelfth performance, as there was no more doubt about its success, it was revealed as the work of Salieri alone. He wrote forty operas, several oratorios and hundreds of canons, symphonies, organ concerts and such.

Also as a teacher Salieri enjoyed a high reputation. He gave lessons in composition to Cherubini and Beethoven who dedicated to him his three "Sonatas for Pianoforte and Violin, Op. 12. There were, however, no friendly feelings between Salieri and Mozart. The notion that he tried to put Mozart out of the way by poison—which was made by Rimsky-Korsakov the subject of the opera, "Mozart and Salieri," must be relegated to the realm of fiction.

As a striking contrast, we see two great masters, who, during their life, reaped very meager recognition and still less material wealth, elevated after their death upon the pedestal of immortality. One is Mozart, who was buried in the general grave of the poor, so that the place where he lies cannot be designated with certainty.

Schubert could not find a publisher for his song, "Erl-King." This song was the first of his compositions that appeared in print, and this happened in the year of his death, thirteen years after the ballad was composed. The publishers repeatedly refused to take it even as a gift, and they would never have given the small trifle they paid for it had they not known of the demand for the copies that Dr. Leopold von Sonnleithner engraved at his own expense, which were published on commission in 1821.

Now Schubert's music has become the treasured possession of the whole world and the master has been immortalized in history, in monuments and drama.

## In Limbo

FERDINANDO PAER (1771-1839), conductor and composer, belongs also to the host of the forgotten ones. Unlike other masters who had to linger before gaining recognition, Paer was during his life the recipient of high honors, as Court Director in Dresden, Court Director of the Italian opera in Paris under Napoleon, Member of the French Academy. He composed forty-three operas, among them "Camilla" and "Eleonora" (the same subject as Beethoven's "Fidelio"). His music was of the style of Cimarosa and Paisiello, very melodious but without depth.

Paisiello's artistic career (1741-1816), although splendid in the beginning, suffered a death blow by the unexpected rise of his

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## MASTER DISCS

By PETER HUGH REED

VERDI'S famous "Requiem Mass" comes to us in Victor album M96.

This work, which followed closely on the heels of "Aida," has a curious and interesting history. It appears that, when Rossini died in 1868, Verdi and twelve now obscure Italian composers agreed to create a requiem to his memory. In the due course of time, the anomalous work was completed. For various none too certain reasons, however, it was never given. Accordingly five years later when Manzoni, the illustrious Italian poet and novelist, passed away, Verdi grieved at the loss of an intimate friend and decided to pay homage to his memory by writing a complete requiem of his own. Hence, the final section of the abandoned mass, which was his contributory section, became a part of his greater tribute to Manzoni.

In the fifty-seven years of its existence, Verdi's "Requiem" has met with both critical hostility and public acclaim. It has been called excessively theatrical and insincere in its sentiment. It has been called a work of genius. All of which is true in part. And yet, for one who knows the religious emotion of the Italian people, a resentment against its dramatic concentration cannot exist. For, as an English critic wrote recently, "it is a magnificently Italian Requiem, and splendid Verdi. . ."

There is much to be commended in the recorded performance of this work and much less praiseworthy. Pinza, the basso, and Cattaneo, the mezzo-soprano, are most dignified and effective in their rôles, but the same cannot be said of Fanelli, the soprano, or Lo Guidice the tenor. Their vocal inequalities, beside not being agreeable in various parts of solo passages, are unfortunately not helpful toward maintaining a perfect balance in ensemble parts. The famous La Scala Chorus is effective in its work and the orchestral background is likewise adequate.

Over a year ago, Columbia brought out Puccini's "La Bohème" and Madama Butterfly. Recently they brought out his "La Tosca." Virtually this issue should have followed "La Bohème" to have been in chronological order. The same carefully planned performance has been realized as in the two earlier issues and the same admirable uniformity of cast. And the recording is equally as faithful and exploiting. Bianca Scacciati, as Tosca, realizes the character of the famous singer—originally written for Sarah Bernhardt in the play by Sardou—with appropriate dramatic intensity and with fine histrionic sense; at the same time, her performance lacks the subtlety and the grace, the vocal charm and the élan that set forth Carmen Melis' performance in the Victor album of the same opera. Alessandro Grandi, on the other hand, as Cavaradossi, gives a better balanced performance than the tenor who sings with Mme. Melis. The balance of the cast seem about equal to us. Therefore, honors being about even, anyone wishing to own a recorded set of "Tosca" should hear both the Columbia and Victor albums and choose for himself.

## The "Grand Fugue" of Beethoven

THE LENER Quartet has played one of Beethoven's last and greatest works, the "Grand Fugue," opus 133,

(Columbia discs 67473 and 67474) finally intended as the last movement of his quartet in B flat, opus 130, Beethoven following the advice of friends without it from that opus and subsequently published it as an independent work. It is good to realize that the "Leners" have recorded this ambitious work, one of the greatest technical studies of its kind ever written, for it has much in it over which to ponder. And, to really appreciate grandeur, the composer's complicated and the technical working out of these work should be studied. And since a recording permits one to do just this, we can be grateful to the "Leners" for affording us the privilege.

On the whole, the "Leners" give a creditable performance of this work, although tendency to deviate from pitch now and then does not prove helpful to one's understanding of a work which is none too cordant throughout.

The genius of Brahms never seems to reach its limit. We hear and rehear in the concert-hall, then, along come recordings of a familiar work, and we take it home and listen to it in the quiet of study and find revealed new beauties, treasures, new prophecies. "No man can deny that the art of Brahms," says Hans in his "Studies in Modern Music," "is a living force, a genuine, spontaneous come of personal feeling and personality."

Max Fiedler, venerable conductor of a generation which was Brahms', leads the Berlin State Opera Orchestra through a fine reading of his noble "Fourth Symphony," the symphony wherein Brahms "made his boldest experiment in the use of form, by reviving for the finale a passacaglia structure of old time and applying it to modern ideas." Fielder's reading of this work is an intelligent and an interpretation which has been thoroughly planned through long years of acquaintance. There are many points in reading with which one could quibble; for instance, the lassitude of tempo at opening and the curious retards in the movement; but on the whole the reading is a sound one, graciously planned and executed (Brunswick album 24).

## Brahms' Double Concerto

THE LAST orchestral composition written by Brahms, the "Double Concerto in C," opus 102, a carefully planned and superbly realized work for solo violin and cello with orchestra, comes to us in most distinctive performance on Victor records, album set M99. Thibaud Casals play the solo instruments and conduct, evincing an ingenious versatility the first time on records, conducts the orchestra. This notable work, which has been termed a "fifth symphony" by some, is unquestionably as imposing as the symphonies which precede it.

Once again Brahms reverts to old forms in his "Double Concerto," writing in a manner of an 18th century concertmaster work in which several instruments oppose themselves to the orchestra. It has truthfully pointed out that Brahms' writing for these two instruments produces the effect of a string quartet alternating with the orchestra.

(Continued on page 376)



# Freak Scales

Curious Musical Systems used by Modern Composers

By ARTHUR OLAF ANDERSEN



CLAUDE DEBUSSY

composer's use of the whole-tone and unusual scales has affected all modern music.

ELMHOLTZ, in his book, "The Sensation of Tone," states: "The system of scales, modes and harmonic tissues does not rest solely upon the natural laws but is at least in part the result of æsthetic principles which have already changed and will continue to change with the progressive development of humanity."

His statement is so true that one often wonders at the gradual metamorphosis of the old modal system to our present modern diatonic scales. The imperceptibility of the transition of scale sense, from modal feeling to the temperamental feeling has been a most progressive development, dependent entirely upon the changing æsthetic principles of man-

It is true, as it undoubtedly seems to us, that the artistic and the æsthetic always precede theory, then scale patterns are not, never were, the outcome of studied and calculated design but have come as spontaneous discoveries resulting from the free expression.

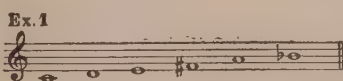
Scales which have been invented with the thought of disclosing new and scintillating harmonies may, for the nonce, appear to be important offerings in the growth of musical theory. How important these new arrangements of tones in sequentially specified order may prove to be will depend entirely upon mass æstheticism and not upon the enthusiasm of the individual discoverer. No matter how scientifically the probabilities of new chord formations may assert themselves, the acceptance of anything different from, or even slightly contrary to, the natural and expected order of things, is always doubtful.

When we listen to compositions based entirely upon new scale formations we wonder whether these adventures into the

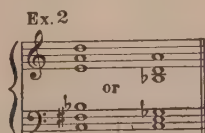
fields of harmonic enterprise and initiative will ever be anything more than interesting experiments. We accept Debussy's use of the whole tone scale, not because it was Debussy's original idea, for Mozart and Bach and other composers found definite place for it in their works, but because Debussy dared to make lengthier and more obvious uses of the whole tone system in conjunction with the diatonic scale than any other composer before his time and in a way that seems more generally acceptable to the masses. His employment of the whole tone scale affords relief from the monotony of the diatonic order, creates atmosphere and adds charm to characteristic and bizarre expressions.

That the whole tone system was not altogether new to the ear of humanity is the reason for the acceptance of its usage in its more pronounced version as depicted by Debussy. True, the public was far from prepared to take it into its bosom at once, the reluctance being due to its aural newness and strangeness, but, as was the case with Wagner's employment of the duodecimal (chromatic) scale, the public's approval came gradually as a result of the development of its æsthetic principles.

We next turn to Russia and its composers and find that experimentation in scale invention has been carried to an even greater degree in this land than elsewhere. None are more interesting and individual than those employed by Scriabin in his last works, especially his sonatas and his tone-poem, "Prometheus." In this last work his scale consisted of six tones arranged in the following order:



The fourth tone of the scale as well as the sixth may be used enharmonically, that is, G flat for F sharp and A sharp for B flat, thus allowing of variation in the spelling of chords according to their fundamentals. The aggregate arrangement of Scriabin's six tones into a chord formation results in a dominant thirteenth:



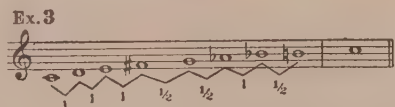
In the first of the above chords of the Scriabin thirteenth it would seem that the harmony is spelled in fourths instead of in thirds as discovered in the second example. The arrangement in fourths is simply a matter of factor distribution, but many people attribute the exotic and dissonant tonal effects of this music to the seeming condition that his chord construction is in fourths rather than in thirds.

Scriabin has experimented in other tonal sequences than the one illustrated above but his other scales are but variations of the Prometheus scale.

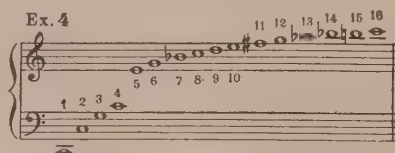
We now turn to America for a view of further experimentation and find that activity along experimental lines is being engaged in with quite novel and interesting results. Thomas Vincent Cator has recently

broken into print with "The Aura-Modal Scale," a work explaining a new series of scale steps which he illustrates with nine Preludes and a Valsette for piano.

His scale, the mode of the spheres, consists of eight tones, the first three steps being whole steps, followed by two half steps, then a whole step and, finally, a chromatic half step:



The author has formed this Aura-Modal Scale from the partials included within the sixteen harmonics of the four octaves:

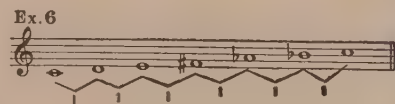


Mr. Cator, in his use of this scale, has indicated that this new mode retains the strongest points of the standard system and yet provides additional richness found in the modern scale tendencies. He points out that the Aura-Modal scale exhibits the same tonic triad as the standard diatonic scale, that it has the same dominant triad, and that though it has no subdominant triad, in the sense that the modern scale possesses one, its semi-diminished triad, formed on the raised fourth degree:



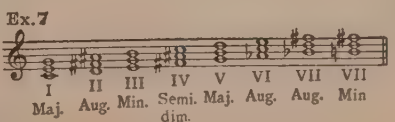
serves as a natural and colorful substitute for the subdominant triad.

The tones F natural and A natural are not in this scale, thus eliminating the dominant seventh and dominant ninth chords as we find them in the regular scale. The major seventh, built on the dominant, G, B, D, F sharp, seems to be a required and expected dissonance which leads to the tonic triad in an effective manner. It is also contended that the whole tone scale is included within the scope of the Aura-Modal System:



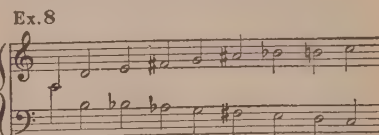
Consequently the use of the Tonal Scale will be partially embodied with the diatonic arrangement of this scale thus accounting naturally for any premeditated uses of this whole-tone system in melody or harmony.

In the triads formed on the scale factors of the Aura-Modal Scale, we find but three, those on the first, third and fifth degrees, which correspond with those of the diatonic scale:

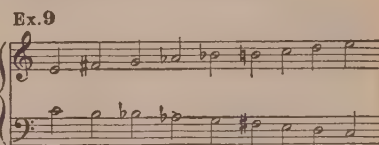


The uses of this scale in contrary motion, or in thirds and sixths in parallel motion, appear to blend favorably with the same uses of the regular diatonic scale. In the following examples may be glimpsed some of its contrapuntal aspects:

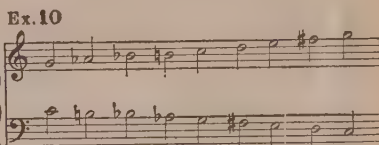
Beginning on the tonic unison:



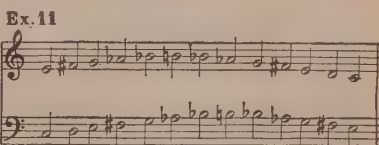
Beginning on tonic and third:



Beginning on tonic and fifth:



Example in thirds and sixths in parallel motion:



(Continued on page 384)



A FRENCH CARICATURE OF DEBUSSY AS AN ICONOCLAST





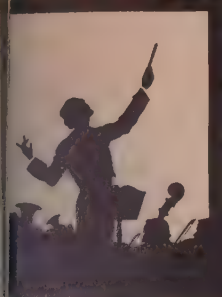
## WAGNER'S DEATH-DREAMS OF HIS OWN WALHALLA

(See Article on Opposite Page)

Thousands of high schools in America will be immensely excited over the National High School Band Contest. One of the test pieces of this coming event will be *The Entrance of the Gods to Walhalla*, from "*The Rhinegold*" by Richard Wagner; and the Editor of our Band and Orchestra Department gives this month an invaluable analysis of this notable work. That our high school boys and girls can play this composition, which professionals of only a few years ago thought almost impossible, is certainly a very high tribute to musical standards in our American schools.

In this connection, *The Etude Music Magazine* is particularly pleased to print at this time the magnificent inspirational picture of the death of Richard Wagner here shown. The master passed to his own Walhalla from the Vendramini Palace of Venice, on February 13, 1883. This splendid painting by Kurt von Rosynski shows the great creator of "*The Ring*" welcomed by the Valkyries. The view from the window near which he sits reveals the Grand Canal with one of the noble churches of Venice in the distance. High above are fanciful pictures of Valkyries on horseback mounting to the Halls of the Gods.





# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
**VICTOR J. GRABEL**

FAMOUS BAND TRAINER AND CONDUCTOR



## Richard Wagner's "Entry of the Gods Into Walhalla"

From "THE RHEINGOLD"

Required number for High School Bands in 1931 National Contest

THE RHEINGOLD is the first of the four operas which comprise Richard Wagner's tetralogy, "The Ring of the Nibelung," the other three being "Die Walküre" (The Valkyrie), "Siegfried," and "Die Götterdämmerung" (The Dusk of the Gods).

The story is drawn from an old Scandinavian mythological epic but was greatly modified and amplified by Wagner's genius adapting it to his dramatic purposes.

The action of the opening scene takes place in the depths of the river Rhine, among the rocks and caverns. The three Rhine Daughters, *Woglinda*, *Wellgunde*, and *Flosshilde* disport themselves in the limpid waters while guarding the precious treasure of pure gold, the Rhine-gold, which has been entrusted to them, and which gives off a glowing light. *Alberich*, a crafty and repulsive dwarf, enters into the waters and attempts to seize the nymphs. They in turn mock him but unwittingly reveal to him the mystery of the precious gold which they watch over—that the being who can become its possessor and forge it into a ring will have conferred upon him power over the universe.

The avaricious gnome, made furious by their mocking, scales the rock on which rests the gold and tears it away and carries it to his subterranean abode with it. The river now becomes dark, being no longer illumined by its glittering treasure, and the nymphs, lamenting their loss, disappear into the depths.

As day breaks the rocky country appears: in the background flows the Rhine, and still beyond, on the summit of a high mountain, appears a great castle.

*Wotan*, greatest of the gods, and his wife, *Fricka*, awake and view the castle which has just been completed for them by the giants, *Fasolt* and *Fafner*. In return for their labors they have been promised *Freia*, goddess of youth and beauty. Now alarmed over his inconsiderate promise, *Wotan* seeks some way of paying the debt without having to surrender the lovely goddess.

### A God Perplexed

ONE OF the gods brings word of the Ring, which *Alberich* has forged and which bestows such unlimited power upon its possessor. The giants propose that they will exchange *Freia* for the Ring; and *Wotan* makes *Wotan* promise to get it for them.

*Wotan* resolves to enter the gloomy kingdom of the gnomes to procure the Ring—not for the noble purpose of restoring it to its rightful owners, the Rhine Daughters, but to use it in redeeming his promise to the giants.

Accompanied by *Loge*, god of fire, he descends into the bowels of the earth in search of the kingdom of the gnomes. Here *Alberich*, due to the magic Ring which he has forged from the Rhine-gold, has been able to have power over the other Nibelungs (gnomes) and compels them to dig in the depth of the earth for precious gold and jewels.

He has forced one of them, *Mime*, a skillful smith, to forge for him an enchanted helmet which will render him invisible. When *Mime* wishes to retain his piece of skillful craftsmanship for himself *Alberich*, by means of the helmet, makes himself invisible to his slave and then beats him unmercifully.

It is the cries of the agonizing *Mime* which leads *Wotan* to his quarry. *Alberich* resents this intrusion and swears destruction of the gods, now that he has attained sovereign power. The outraged *Wotan* raises his mighty lance to pierce the audacious elf but shrewd *Loge* persuades him to refrain.

*Loge* then pretends to congratulate *Alberich* upon his power but at the same time questions the power of his magic helmet. *Alberich*, anxious to display his powers, transforms himself first into a frightful dragon, then, at the suggestion of *Loge*, into a toad. *Wotan* and *Loge* then easily capture him, seize him by the throat, and carry him to the surface of the earth. Here they compel him to surrender his treasures, including the magic helmet and the Ring. *Alberich*, who has now resumed his elfish form, calls down a terrible curse upon the Ring. *Wotan* attaches no importance to the malediction of the gnome and slips the Ring upon his finger.

Upon the return of the giants they demand that treasures shall be heaped about *Freia* until she can no longer be seen and that this treasure then be given them in exchange for the goddess. After all their treasure, including the magic helmet, is piled about her, her bright eyes are still visible. There remains only the Ring. *Wotan* refuses to surrender it but the giants vehemently insist.

### The Curse of the Ring

THE AIR grows dark and *Erda*, the ancient spirit of the earth, appears from a rocky grotto and commands *Wotan* to give up the accursed Ring. At last he casts it upon the pile and the giants immediately begin to wrangle over it. They soon come to blows and *Fafner* slays his brother—this being the first manifestation of the curse placed upon the Ring by the Nibelung. *Fafner* calmly collects the treasures into a sack and, without a glance at his brother's corpse, disappears, dragging the sack after him. The gods look on in horror.

*Donner*, the god of storm, now appears

to restore the serenity of the skies. He swings his mighty hammer against a rock; the lightning flashes; the thunder roars and reverberates among the mountains; the vapors break away revealing a wonderful rainbow which has been let down as a bridge by which the gods may enter into the castle.

*Wotan* picks up his sword and leads the ascent into Walhalla, the castle for which he has paid an accursed price. As they pass over the Rhine valley the Rhine daughters rise to the surface of the river and plead for the return of their lost treasure. The gods answer them with pitiless laughter and proceed along the rainbow path toward the castle.

### The Music of the Opera

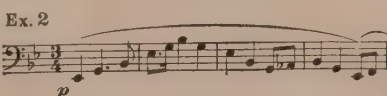
WAGNER, in his music dramas, was the first composer to make consistent employment of the leitmotif (leading motive)—often a melodic figure of but a few notes—to accompany the *dramatis personae* throughout the drama, with such modification—melodically, harmonically or rhythmically—as the situation demands. Upon the appearance of any principal character upon the stage that character's "motive" is heard in the orchestra, and the same holds true of inanimate objects which play an important part in the drama—as, for instance, the Ring, the sword, Walhalla, the river Rhine and the gold. Since the *Entry of the Gods into Walhalla* is somewhat in the nature of a résumé of "The Rheingold," several of the important leitmotifs are heard, and they will now be set forth in their order of appearance in this extract.

The first of these is the Thunder motif:



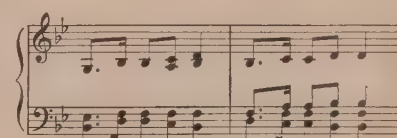
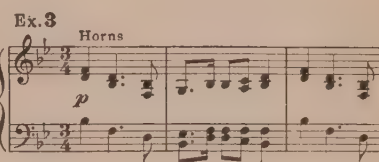
which appears in the brass—commencing in the second measure of Capt. O'Neill's arrangement of the music for band.

The next is the Rainbow motif:



which ascends higher and higher on a single chord.

At B there enters the *Walhalla* motif in the horns:

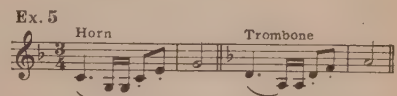


a theme befitting the dignified grandeur of the castle.

At D the song of the three Rhine Daughters enters:

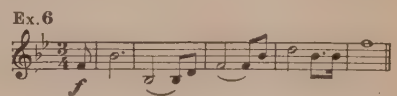


The Gold motif appears, with various modifications:

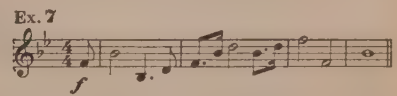


in the horns (seventh measure after D); and in the trombones (seventh measure after F).

Four measures after G the *Sword* motif enters:



This is often heard throughout the remaining operas in this form:



A brief summary of the *finale* to "The Rheingold" would be as follows. *Donner* invokes a storm to clear away the vapors and darkness. As the storm subsides and the sky clears a rainbow becomes visible.

(Continued on page 365)





# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



## The Singing of Descants in School

By DUNCAN MCKENZIE

**D**ESCANT was the term used for the earliest attempts at written counterpoint about the 12th century. From the 12th century on it was the general term used to cover every species of polyphony. The term was, however, applied not only to the art of counterpoint, that is, of adding one or more parts to a *canto fermo*, the fixed air, but also to the part, or the first of the parts, so added. The *canto fermo* or tenor (as it was called) is the first melody to be constructed. The descant is the second melody constructed above the tenor and in harmony with it. This is what a descant is to-day.

It should be noted that the *tenor* (derived from Latin, *teneo, I hold*) meant in those days the voice that held the melody or principal part (the *canto fermo*). It was the function of the tenors to lead the singing of the chants or hymns, there being no female singers or boy singers used in the days of the early church. The tenor voice was more suited for this than the bass voice, as it was more flexible and more pleasant to listen to. Thus the function of the tenors was that now taken by the sopranos.

Thus the singing of descants is the oldest form of part singing, and it has been revived in recent years in this country and in England in the public schools. The descant of to-day is a two-part song in which the lower part is the air, and the upper part is an independent melody making with the air a kind of free two-part counterpoint which may go above or below the air.

### Air and Descant

**T**HE AIR is usually a well-known song, very often a folk song or song of this type; or it may be a hymn tune. The air corresponds to the old *canto fermo*, the melody in the other part being the descant. Descant is therefore a very easy form of two-part song, and descant singing can be introduced into the schools as a variation of two-part singing.

In the two-part song the interest lies mainly in the upper part, the soprano, whereas in the descant the main interest is in the under part, the air. The descant is a decoration to the air, something similar to the *obbligato*, but it should not be so prominent that it will dominate the air. Hence the number of voices singing the descant must be considerably fewer than the number singing the air.

The word "descant" is also spelled "dis-cant." In early times there existed the "dis-cant" clef, which became our present day soprano clef. The "dis-cant" was the highest vocal part. This gives an indication as to what kind of voices to select for the descant part.

### Assignment of Parts

**I**F WE are dealing with unchanged voices, they should be sopranos of a light lyrical quality and preferably pupils with some degree of skill in reading. It is well, however, to include some second sopranos as the descant often goes below the air and thus has some passages in the lower range of the voice. The addition of some boys' voices will help to make climaxes in the higher range of the voice more telling in the descant part. The remainder of the class should sing the air.

Good results will not be obtained by having the altos sing the air and the sopranos the descant, even though the rest of the voices are right for two-part singing. As already noted the main interest lies in the air and this should always predominate, though occasionally the descant will predominate in climaxes on high notes. However, immediately after a climax the descant should be subdued to let the air be heard. Some descants have survived to become airs, and the original airs have been forgotten. Such descants have become airs because they were good melodies. A good descant should be a good melody, one which can stand by itself.

As the descant should never become too prominent, not more than one third of the voices should be assigned to the descant, and even then this proportion may be too great. It all depends on the state of development of the voices.

In the average class all the undeveloped voices should sing the air until their voices are well enough developed to be considered for the descant part. Even if these pupils read well they cannot be of much use in making the descant effective. Given good voices and good readers, a fifth of the class should be ample enough to make a descant sound satisfactory. Of course a good conductor with a responsive group ought to be able to regulate the amount of tone in the descant part even though there may be too many singing it.

### Developing the Parts Artistically

**H**AVING settled which pupils are to sing the descant the number is now ready for preparation. All should learn the air. The descant should be taught to those who are to sing it. This should not take long if good readers have been chosen. Then a verse should be sung with the descant, the descant at this stage being allowed to be more prominent than it will finally be.

The descant should receive, as regards expression, even more attention than the air. The beauty of the melodic curve due to the rise and fall of the melody should be brought out. This is accomplished by making use of the "swell" leading to and away from the climax of each phrase, and the use of "crescendo" on long notes. In fact the descant can stand a much higher degree of polish than the air.

When the descant is known reasonably well it should be sung with the air, the following points being observed:

1. The tune must never become obscured.
2. When the descant goes below the air, the effect of the piece at such places should be that of a two-part song.
3. When the descant goes above the air, it should be heard, but unobtrusively, as a decoration to the air, only dominating it for a moment as a climax.

Otherwise the rules for good two-part singing should always hold good. Some of these rules which occur most often in a descant are:

1. Cadences should always receive special attention, especially when the descant has a moving melody to the air's stationary note or notes. Ex. 1, measure 4 (masculine cadence)

### All through the Night

Ex. 1 shows the descant for 'All through the Night'. It consists of three staves: A (Soprano), B (Alto), and C (Tenor). The lyrics are: 'Breathes a pure and ho - ly feel - ing' and 'All through the night.' The notation shows the descant part (A) and the air part (B and C).

and Ex. 2, measure 4 (feminine cadence)

### The Lass of Richmond Hill

Ex. 2 shows the descant for 'The Lass of Richmond Hill'. It consists of three staves: A (Soprano), B (Alto), and C (Tenor). The lyrics are: 'On Rich-mond Hill there lives a lass More' and 'bright than May-day morn.' The notation shows the descant part (A) and the air part (B and C).

show how the cadences should be treated. In the latter example the amount of tone used on the descant should be so controlled by the conductor that the *diminuendo* of the cadence in the air is not obliterated.

2. Short imitative passages in the descant should always be exaggerated to bring them to the attention of the listener, but, as soon as the imitation is over, the des-

cant part should be subdued. The following:

Ex. 3 shows the descant for 'The Lass of Richmond Hill'. It consists of three staves: A (Soprano), B (Alto), and C (Tenor). The lyrics are: 'Sweet lass of Rich-mond Hill' and 'I'd crown re - sign to'. The notation shows the descant part (A) and the air part (B and C).

Ex. 4 shows the descant for 'The Lass of Richmond Hill'. It consists of three staves: A (Soprano), B (Alto), and C (Tenor). The lyrics are: 'call thee mine to call thee mine' and 'crown re - sign to call thee mine'. The notation shows the descant part (A) and the air part (B and C).

is an example. The descant is almost exact imitation of the air in measure 1 and 2. Then the imitation ceases. Usually imitations are short like this, though they may be longer if the air lends itself to longer imitation. It should be noted that the remainder of the descant makes use of the rhythmic figure found in Ex. 1, measure 2, of the air. This point should be appreciated in the singing of the descant.

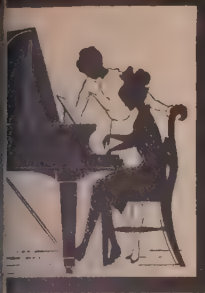
3. Notes meeting in a harmonic cadence should be firmly sung in both parts, especially so in the descant. (See Ex. 3, at the places marked by asterisk.)

4. The general expression of the descant should dominate that of the descant though both the air and the descant should have their own detailed expression schemes according to the contour of melodic line. Ex. 1 and 2 show the expression plans. The "B" line shows the general scheme of expression for the number as a whole. This is based on the rise and fall of the air. The "A" and "C" lines show the detailed expression plan for each part. Often at the same spot expression marks are contradictory and a seeming paradox arises. What should be done at these places is, that the expression for the detail should be obeyed; but the general expression for the whole should be felt. This is the conductor's job to manipulate, though the singers should appreciate and know what is being aimed at.

The next point to take up is the performance of a complete number. It is generally better to sing the first verse than is, all voices singing the air, with the descant, and the remaining verse.

(Continued on page 368)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Teaching the Scales

In what order should scales be taught? I have seen them taught in these three ways:

(1) The major sharp scales, the major flat scales; the minor sharp scales, the minor flat scales.

(2) C, G, F, D, B, and so on, and the minor scales in the same order.

(3) C, A minor, G, E minor, D, C minor, and so on (each major moved by its relative minor).

Which way is best? Should the C scale be taught at the first lesson, or should scales be introduced only after several months' study? I never give a pupil a piece until he has had the scale on which it is based; so I have to teach the scale immediately, since I must give pieces in this scale.

How much knowledge of the scales should a pupil be allowed to acquire for himself? I give a pupil the rule of tone succession in major scales, let him start on C, and he then figures out just what notes the scale will contain. When he is ready for the next scale, I tell him to count up five notes and calculate the scale from that note according to the regular rule. I do this because I wish my pupils to become independent of me as much and as soon as possible.

My pupils think I am very cruel to make them, by the time they have reached the C sharp scale, name each scale in order and its sharps also in the proper order. I hate to hear anyone play without any idea what is being played, just the same as one likes to hear "Thanatopsis" recited in a sing-song manner. I believe that such a thorough knowledge of scales as I have outlined helps toward an understanding of music.

—E. C. S.

It is a pleasure to read of your thoroughness in teaching the scales and their sharps and flats, and I wish that all piano teachers would follow your example. Such a thoroughness in the fundamentals of music gives the pupil a broad view of the whole subject and prepares him to play the more difficult pieces intelligently. Do not be deterred by the number of the pupils; for it is one of the chief duties of a teacher to make his pupils think what they are about and not learn simply in a parrot-like manner. The more of what you say about making the pupils independent of you, I may say the words of a prominent educator (George D. Strayer) who writes: "The teacher is the one who is constantly trying to render her services unnecessary."

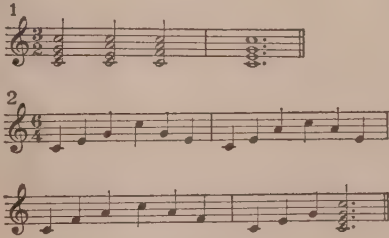
There are too many preliminaries involved to attempt to teach the C scale at the very first lesson. On the other hand, when as a pupil becomes familiar with the five-finger position he may be taught to extend this position by putting the thumb under other fingers, a process which is naturally to the scale of C. By the tenth lesson he should be ready to play the one-octave scale, taken with the left separately; after which your plan of "backing up" a piece by its scale may consistently be followed.

There is no fixed order of teaching the scales, and any one of the schemes which I have proposed seems logical. Personally I like to follow C by the sharp majors which begin on white keys: G, D, A, E, B, after which I proceed to the sharp minors: A, E, B, D. Next the majors beginning on black keys are introduced, in the order Bb, Ab, Db, Gb; next the group of minor scales: D, G, C, F; and finally the remain-

ing minors, F#, C#, G#, Bb, Eb. There is of course no hurry about the last group, which may be deferred until the third year, if it seems wise.

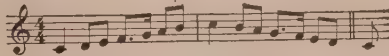
It is well, also, to follow the study of a given scale by exercises on its simple chords and arpeggios, a process which gives the pupil a clear idea of tonality. After the scale of C major has been studied, for instance, let the pupil practice these chords, also simple figures based on them, thus:

### Ex. 1



Interest in scale practice may be continued after the plain scale has been learned by various devices. Assign each week, for instance, a group of perhaps four scales to be practiced in a given rhythm, such as this:

### Ex. 2



Different combinations may also be employed, such as scales in contrary motion, in canon form, in thirds and sixths, each one of which helps to fix the scale more firmly in the pupil's mind.

## Finger Raising

In Matthay's books I notice that he deprecates high finger-lifting. It is perfectly true that this does not give an appreciably louder tone; but do you not consider that the exercise of raising the fingers develops control and independence of the fingers?—G. M. S.

As you suggest, there are two quite different objects sought in raising the fingers: (1) to increase the tone and (2) to obtain more precision of attack.

In Czerny's time the tradition of a quiet and level hand was firmly established. When pianos were made stronger and more resonant, a heavier touch was called for; and in order not to violate the above tradition, resort was had to lifting the fingers high and hitting the keys hard.

This process was open to two objections: it placed the burden of the work on the comparatively small finger-tendons, and it vitiated the tone by the unpleasant noise made by the hit of the fingers on the keys. Consequently, thoughtful teachers attacked the problem of devising a more simple and practical means of tone-production with the result that other methods of strengthening the tone have now become generally adopted. Of these methods, perhaps the most important of all is the utilization of arm-weight.

The danger in calling upon this factor, however, lies in its tendency to produce a clumsy and heavy touch, caused by undue

pressure on the keys, especially after they have been sounded. Two other factors, however, may remedy this trouble: the one, *forearm rotation* which shifts the weight quickly from one key to the next, and *relaxation* which, properly applied, means freedom of motion and *quick-release* of pressure after a key has been sounded. Both these factors, I may say, have been especially stressed by Matthay.

Turning now to the second possible object of raising the fingers, namely, suppleness and control, it is of course reasonable to cultivate this condition, since the fingers are the direct means of communication with the keyboard. Muscular exercises for securing such control are, therefore, quite in order. And as to the matter of raising the fingers while playing, we may say that this is perfectly legitimate if it results in greater clearness and precision of tone and touch. I have found such precision to be enhanced, especially in playing successions of double notes, such as scales and double thirds, where a somewhat outward throw helps toward both attack and release. For slow or moderately fast melodies, however, or even passage work, there is little if any need of pulling the fingers above the keys.

Just how much finger lifting is wise, is, on the whole, a matter of individual experience. Try the pragmatic method with pupils, and learn from actual attempts how to obtain the most satisfactory results. Don't become a slave to any teacher's ideas, however great his reputation, but let your own judgment constitute the final court of appeal.

## Ear-Training and Other Items

I am a piano pupil thirteen years of age. I love music, and it is everything to me. I practice two hours each day, and have very high ambitions. But there are two things that worry me: (1) Ear-training is very hard for me, both rhythmic and melodic. I do not hear the tones. I have made ear-training a part of my practice, but to no avail. (2) My fingers are fairly strong, but my thumbs are double-jointed. Will you please tell me some exercises for ear-training and for increasing the strength of my thumbs? Should the fingers be blunt on the tips? Should the finger-nails be cut below the tips of the fingers?—R. W.

It is very important that a piano student should cultivate an accurate ear for music, and I am glad that you realize this fact. But it is difficult to follow an ear-training course by one's self; so I advise you to find someone to help you in the matter. Obtain a copy of "Ear-Training," by Arthur E. Heacox, and see if you cannot induce a musical friend to spend two or three fifteen-minute periods a week in playing to you the exercises in this book, while you carefully listen to them and write them down. With sufficient care and practice you ought to improve in your keenness of sound perception.

For the thumb trouble, study the exercises in Philipp's book, "The Passing Under of the Thumb," in which emphasis is laid on close-hand movements which strengthen the thumb without throwing it out of joint. Carefully avoid stretches which tend to produce the opposite result, even if you have to omit the offending

notes, such as one note of each octave. If you thus avoid the "cracking" of the thumbs, the trouble ought to diminish as you grow older, and finally disappear.

The finger nails should be kept reasonably short, although they need not be cut down to the quick, especially if you allow the fingers to curve slightly outward when playing. Don't worry about the finger tips which will keep in proper shape if you assume an easy and unforced position of the hand.

## A Course of Studies

I finished the seventh book of Mathews' "Graded Course," also other studies and pieces, quite a number of years ago. I have kept up my practice by playing pieces only at intervals, for I have suffered from severe nervous trouble at times. My friends say that I play very well indeed. Now that I'm regaining my health, also since I have a class of pupils, I would like to do some really constructive study by myself. Please give me a list of studies which I might engage in—technical, theoretical and so forth. Would you also suggest a simplified book on Harmony, if I could teach it to myself? You see I live in a small town and am not near a good teacher.—D. W. H.

For purely technical work, James Francis Cooke's "Mastering the Scales and Arpeggios" is just the thing for you to study. I advise you to work at the same time on the first two books of Cramer's "Fifty Selected Studies" (Presser Collection, Vol's. 317 and 318) after which Moscheles' "Characteristic Studies," Op. 70, Book 1 (Presser Collection, Vol. 119) may well be taken up. For interpretation studies I can recommend MacDowell's "Twelve Etudes," Op. 39. All these lead naturally to the études of Chopin, which may be reserved for a climax.

A theory book that is well adapted to your needs is Preston Ware Orem's "Harmony Book for Beginners." If this can later on be supplemented by some work with a teacher or discussed with someone who has studied the subject, so much the better!

## Needs Technical Work

I have a new pupil, aged nine, who is very brilliant, since, although she has taken but a few lessons, she is able to read music that I usually assign to pupils in the second or third grade. I am in a quandary as to whether to begin with her in the latter part of the "Mathews' Graded Course" (she has evidently had no technical whatever), or to try "Music Play for Every Day." I feel that she must be taught carefully, in order to preserve her interest, and that she should be neither retarded nor "pushed."—V. H.

Let the pupil purchase a blank book of music paper, and each week you write in this a definite assignment of technical work in the way of finger exercises, scales or arpeggios. She is to study these diligently during the first fifteen minutes of her practice period each day. In this way a technical background may be built up, and she will be prepared for studies and pieces whereby she may carry on her reading without discouraging hindrance. I should think that with this background you could safely start her on the second book of "Mathews' Graded Course."





A GROUP OF EMINENT FRENCH MUSICIANS AT FONTAINEBLEAU

HEKKING

RAVEL

WIDOR

PHILIPP

GEORGES HUE

RABAUD

BRUNEAU

PIERNE

## A Master Lesson

### Upon Chopin's "Aeolian Harp" Etude, Opus 25, No. 1

By ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE AT THE CONSERVATOIRE

Translated by FLORENCE LEONARD

*This famous etude is in the music section of this issue.*

IS IT possible to analyze with any definiteness the magical art of a Chopin? This art which ravishes our senses, charms our intelligence, touches our heart and enters into our soul—this is something impalpable! But it cannot be denied that this music has a mysterious power, the power to awaken in us, without the help of a single word, the most divine feelings which range all the way from reverie to ecstasy, from simple submission to its charm up to the heights of enthusiasm.

For a century and more the music of Chopin has lived—all his music has lived. This was a genius without equal, in that he invented everything, discovered everything. The most exquisite melodies, the most audacious harmonies—grace, tenderness, elegance, depth of meaning, beauty of form—all these different strings he possessed in his lyre. And he made them all resound with an intensity of emotion which may well be called incomparable.

In order to enumerate all his master-

pieces, it would be necessary to cite nearly every page of all those which music owes to his genius.

A great English poet once said, "Music begins where speech leaves off."

In other words, when our emotions, whatever they may happen to be, reach that point at which words alone are incapable of expressing their intensity, there music is called upon to voice the depth of the feelings which dominate us. This fact has never seemed more true than when one recalls it in connection with Chopin's music.

The power to rouse the emotions which any work of art may possess arises from that work's sincerity. And as Chopin ever listened to the voice of his own heart, so his works are the very image of his passions, his longings, his sufferings.

My master, George Mathias, was one of the best of Chopin's pupils. He used to relate many reminiscences of Chopin's talks, for Chopin had a great affection for this pupil of his.

#### On the World's Threshold

CHOPIN, when he left Warsaw in 1830, had no idea whither he ought to go. He travelled as far as Breslau and there halted and sought out Kapellmeister Schnabel. To Schnabel he played the adorable *Romance* and the charming *Finale* of his "Concerto in E minor." But he met with no success in the rôle of composer. The critics said: "He plays well but he does not know how to compose."

This was only the beginning of a series of disappointments, for in Dresden, in Prague, in Vienna, he was completely ignored.

He was unhappy because of this failure, but still more so because he was unable to accomplish anything for his country. Nevertheless he was convinced that by means of his compositions he could serve his country more efficiently than if he joined the insurgents.

He proceeded on his way, therefore, to Munich and to Stuttgart. Here it was that he learned of the fall of Warsaw,

and here his broken spirit poured out despair in the "Etude in C minor."

After this he went on to Paris, and Paris he remained for the rest of his short span of life.

Paris was in the full tide of Romanticism. To Berlioz had just been awarded the *Prix de Rome*; Liszt was awakening the apprehensions of the classicists by daring experiments.

Chopin visited Cherubini, Meyerbeer, Auber, Rossini, Heinrich Heine, Delacroix. He heard Kalkbrenner and admired him, and even considered taking lessons from him. But Kalkbrenner insisted that Chopin should promise to study with him for three years. Chopin refused to do. "Study three years? That would be too much for me! It is obvious that I shall never become a pupil of Kalkbrenner. He will never succeed in weakening my resolve, a rash one perhaps, but one nevertheless lofty and fast—to inaugurate a new era in music."

(Continued on page 372)



FASCINATING PIECES FOR THE MUSICAL HOME

WITCHES' DANCE

"spook music" Grade 3.

CEDRIC W. LEMONT

Vivo M. M. ♩ = 126

The musical score for "Witches' Dance" is a 126-measure piece in 2/4 time, one sharp key signature (F#). It is marked "Vivo" with a tempo of 126 beats per minute. The score is written for piano and includes a variety of dynamics: *pp* (pianissimo), *p* (piano), *f* (forte), *ff* (fortissimo), and a *pp crescendo molto* section. The notation features numerous chords, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 8). The piece has a rhythmic, "spooky" character, typical of Grade 3 "spook music". The score is divided into systems, with some measures marked with a '1' indicating a first ending or a specific measure number.



# DREAM LONGINGS

## WALTZ

A slow idealized waltz. Grade 4.

WALTER RO

Very slow and mournfully

The musical score is written for piano and left hand. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo and mood are indicated as "Very slow and mournfully". The score consists of six systems of music. The first system includes a piano (p) dynamic marking. The second system includes a left hand (l.h.) marking. The third system includes a piano (p) dynamic marking. The fourth system includes a left hand (l.h.) marking. The fifth system includes a left hand (l.h.) marking, a "Fine" marking, and a "L'istesso tempo" instruction. The sixth system includes a piano (p) dynamic marking, a "cresc." (crescendo) marking, and a "mf" (mezzo-forte) marking. The score concludes with a final chord.



decresc.

*f*

*cresc.*

*poco*

*a*

*poco*

*ff*

*D.C.*

requiring a delicate *staccato*.  
Grade 3.

# RAINDROPS ON THE WATER

Allegretto grazioso M.M. ♩ = 72

FRANCES TERRY

*p delicato*

*p*

*p poco cresc.*

*mp*

*p poco cresc.*

*mp*

*p giocoso*

*p*

*f poco rit.*

*p a tempo*

*p dolce*

*pp rit.*

*p a tempo*

*p delicato*

*pp*



## DANCING DAFFODILS

THE ET

Delicate "finger work" Grade 3.

Allegretto leggiero M.M. ♩ = 108

FREDERICK KE

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Allegretto leggiero' with a metronome marking of 108 beats per minute. The score is divided into two systems, each containing four staves. The first system begins with a treble and bass clef, a key signature of one flat, and a 2/4 time signature. The first staff has a 'mf' dynamic marking. The second staff has a 'rit.' marking. The third staff has a 'p' marking and 'a tempo' marking. The fourth staff has a 'p' marking. The second system begins with a treble and bass clef, a key signature of one flat, and a 2/4 time signature. The first staff has a 'mf' marking. The second staff has a 'f' marking. The third staff has a 'Fine' marking and a 'p' marking. The fourth staff has a 'mf' marking. The third system begins with a treble and bass clef, a key signature of one flat, and a 2/4 time signature. The first staff has a 'f' marking. The second staff has a 'mf' marking. The third staff has a 'rit.' marking. The fourth staff has a 'sf' marking. The fourth system begins with a treble and bass clef, a key signature of one flat, and a 2/4 time signature. The first staff has a 'sf' marking. The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The score includes various musical notations such as notes, rests, beams, slurs, and fingerings. The dynamics range from piano (p) to fortissimo (sf). The tempo markings include 'Allegretto leggiero', 'rit.', and 'a tempo'. The score is copyrighted by Theodore Presser Co. in 1929.



*Lento*  
*ritard.*  
*a tempo*  
*p*  
*mf*  
*D.S. &*

heavy "grand march" style. Grade 3½

Maestoso M.M. ♩ = 108

# EXCELSIOR PROCESSIONAL MARCH

ROBERT NOLAN KERR

*f*  
*mf*  
*ff*  
*cresc.*  
*f*  
*p*  
*cresc.*



## UNDER THE FINGERS

Just exactly "under the fingers" Grade 23.

WALTZ

WALLACE A. JOHNSON

Tempo di Valse M. M. ♩ = 48

Copyright 1930 by Theodore Presser Co.

British Copyright secured

## ARRIVAL OF THE BROWNIES

GALOP

SECONDO

BERT R. ANTHONY, Op. 21, No. 1

Vivace M. M. ♩ = 126

Copyright 1931 by Theodore Presser Co.

British Copyright secured



A lovely song for the left hand. Grade 3.

# THE CELLO

N. LOUISE WRIGHT

Moderato M. M.  $\text{♩} = 72$

Copyright 1930 by Theodore Presser Co.

British Copyright secured

# ARRIVAL OF THE BROWNIES

GALOP

BERT R. ANTHONY, Op. 21, No. 3

PRIMO

Vivace M. M.  $\text{♩} = 126$



## MOONBEAMS

A chance to put the scales to good practical use. Grade 3.

MANA-ZUCCA, Op. 63, N

Moderato con moto M.M. ♩ = 108

The musical score for "Moonbeams" is written for piano and consists of 16 measures. The tempo is marked "Moderato con moto" with a metronome marking of 108 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into two systems of eight measures each. The first system begins with a piano (*p*) dynamic and features a series of ascending and descending scales in both hands. The second system continues the scale patterns, with a piano (*p*) dynamic marking in the fifth measure. The third system introduces a crescendo (*cresc.*) in the first measure, followed by a ritardando (*rit.*) in the second measure, and then a piano (*p*) dynamic marking in the third measure. The fourth system begins with a piano (*p*) dynamic and features a series of ascending and descending scales in both hands. The fifth system continues the scale patterns, with a piano (*p*) dynamic marking in the first measure. The sixth system begins with a piano (*p*) dynamic and features a series of ascending and descending scales in both hands. The seventh system continues the scale patterns, with a piano (*p*) dynamic marking in the first measure. The eighth system begins with a piano (*p*) dynamic and features a series of ascending and descending scales in both hands. The score concludes with a piano (*p*) dynamic marking in the final measure.



## MASTER WORKS

NOCTURNE  
FOR LEFT HAND ALONE

A. SCRIBINE, Op. 9, No. 2

This may also be played with both hands.  
Grade 8.

Andante M.M. ♩ = 80

The musical score is written for the left hand in G major, 8/8 time. It consists of 12 measures across five systems. The notation includes various dynamics (mf, p, pp, f, ff, dim., rit., a tempo, un poco animato), articulation (accents), and fingerings. The piece begins with a mezzo-forte (mf) dynamic and a piano (p) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked Andante (M.M. ♩ = 80). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The piece concludes with a forte (ff) dynamic and a tempo marking of e agitato.

mf  
p  
pp  
f  
dim.  
rit.  
a tempo  
pp  
un poco animato  
f  
dim.  
rit.  
mf  
sf  
rit.  
sf  
rit.  
sf  
ff e agitato  
rit.  
p



Page 344 MAY 1931 THE ET

The image displays a page of musical notation, likely for a piano piece, featuring multiple systems of staves. The notation includes complex fingerings (e.g., 1 2 3 4 5, 1 2 3 4 5 6 7 8, 1 2 3 4 5 6 7 8 9 10), dynamics (e.g., *pp*, *mf*, *f*, *dim*, *rit*, *legato*, *ad lib.*, *cresc.*, *smorz.*), and performance instructions (e.g., *stringendo*, *Tempo I.*, *Lento*). The notation is written in a single system, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The page is numbered 344 in the top left corner, and the date MAY 1931 is printed in the top center. The title THE ET is visible in the top right corner.



Allegro sostenuto M. M. ♩ = 104

FR. CHOPIN, Op. 25, No. 1

This musical score is for the first etude in Op. 25 by Frédéric Chopin. It is written for piano and consists of 25 measures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro sostenuto' with a metronome marking of 104 beats per minute. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system concludes with a *ritenuto* marking, indicating a gradual deceleration. The piece is characterized by its intricate, flowing sixteenth-note patterns and frequent use of triplets and slurs. The notation includes various fingerings and articulation marks to guide the performer.



This page contains eight systems of musical notation for piano, arranged in four pairs of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The music is characterized by rapid, flowing passages with many triplets and sixteenth notes. The dynamics range from *ppp* (pianississimo) to *f* (forte). The tempo is marked *a tempo* in the fourth system. The piece concludes with a *trm* (trillo) marking. The page is numbered 346 in the top left corner and dated MAY 1931 in the top center. The publisher's name, THE ETUL, is in the top right corner.

5

*cresc.*

*f*

*p* *cres* *cen*

*appassionato* *do f* *rit.* *fz p*

*a tempo*

*pp* *una corda*

*dim.* *smorzando*

*leggerissimo*

*pp* *una corda sin al fine*

*ppp* *trm*



## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

\*  
SHORT POSTLUDE

Allegro maestoso

H. P. HOPKINS, Op. 123, No 2

Manuals *ff* Gt. full

Pedals *ff* Ped. to Gt.

*mf* Sw. Full but closed

*mf*

*f* Gt.

*cresc.* *fff*

*Fine* *Ch. Melodia & Flute* *dolcissimo*

*pp* Sw. Soft Strings, with Trem.

*pp*

Add Diapasons

*rit.* *DC.*

Sopra



# DUCKS IN THE POND

BARN DANCE  
SECONDO

JAMES H. ROGE

DUCKS IN THE POND  
Con spirito

musical score for 'Ducks in the Pond' in G major, 2/4 time. The score consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic and includes a *piu f* marking. The third system features a piano (*p*) dynamic, a *sempre p* instruction, and a *dim.* (diminuendo) marking. The fourth system includes a *p lightly* marking, a *mf sonore* marking, and a *f* dynamic. Fingerings and articulations are indicated throughout the piece.

TUNING UP

THE ARKANSAS TRAVELER

musical score for 'The Arkansas Traveler' in G major, 2/4 time. The score consists of four systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes a *f not too fast mf* marking and a *f* dynamic. The third system features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a fortissimo (*ff*) dynamic. The fourth system includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The score is characterized by rapid sixteenth-note passages and various articulations.



## JAMES H. ROGERS

Con spirito

PRIMO

*mf*

*f*

*più f*

*p*

*sempre p*

*mf*

*dim.*

*plightly*

THE ARKANSAS TRAVELER

TUNING UP

*f*

*p*

*f not too fast*

*mf*

*f*

*p*

*mf*

*p*

*mf*

*p*

*ff*

*f*

*ff*

*f*

*p*

*ff*

*fff*



# I WOULD LOVE THEE

## DUET FOR SOPRANO AND CONTRALTO

Words and Music by  
EUGENE F. MARK

Moderato

*mp*

Alto Solo

I — would love Thee, O — my Sav — iour, My Re — deem — er, and my

King: — I — would love Thee; eve — ry bless — ing Thou to me — dost dai — ly bring.

Soprano

Alto

I — would love Thee, God — and Spir — it, Thou, Who rul — est heaven — a — bove; — I — would

*cresc.* A — bap — tism *rit. edim.* of — Thy love. *a tempo* Contralto

love Thee; Ev — er grant me A — bap — tism, a bap — tism — of — Thy love. — I — would love Thee; have Thou

*cresc.* *rit. edim.* *a tempo* *mf*



Soprano For— with— out the cleans— ing pow— er Of Thy *poco rit.*

pit— y, Guide me ev— er with Thine eye, *f* *poco rit.*

blood my soul would die. *mp a tempo* For with— out *cresc.* *f* *ff*

For with— out, the cleans— ing pow— er, *p a tempo* *mp* *f* *cresc.* *ff*

My soul would die, *pp* *mf* I would love Thee for— the par— don Through the blood on Cal— va—

ry, I would love Thee, now and al— ways, Ev— er through e— ter— ni— ty, *cresc.* *A*

men, *cresc.*

A— men, A— men. *f*



## CANDLE LIGHT\*

LEE SHIPPEY

CHARLES WAKEFIELD CADMAN

*Andante grazioso* *mp*

You are like a bless-ed can - dle, Burn - ing through life's

night. Gen - tly use - ful, Soft - ly ra - di - ant, Al - way giv - ing light,

light which sweet - ly is re - flect - ed in each pass - ing face, As of can - dles stil - ly

burn - ing In a ho - ly place, In a ho - ly place.

*rall.* *a tempo*

*rall.* *a tempo*

*molto espressivo*

Can - dles, Moth - er mine, burn bright - ly To the ver - y

*mf* *p*



last, — Giv-ing till their all is giv - en, And the dark — is past. —

*Più mosso*

You are like a lit-tle can - dle, Beau - te-ous in the night. — Life grows late but you grow

*affettuoso* *rall.* *p*

dear - er, Al-ways giv - ing light, Al-ways giv - ing light. —

## PRELUDE

A. VODORINSKI

Lento M.M. ♩ = 60

IV

*f* *con Ped.* *p dolce* *f*



IV  
aspress. cresc.

pp sost. una corda  
con Ped. II

poco accel. f

mf tre corde accel. cresc.

rit. ff a tempo

8 rit. ff sost. a tempo

Tempo I. IV

p pesante Tempo I.

p

Red. \* Red. \*

Maestoso

ff Maestoso

molto rall.

molto rall.



Grade 1½

# THE BROOK

ELLA KETTERER

Allegro

1 Bab-ble, bab-ble, bab-ble sings the brook all day, day, day, As it gen-tly flows a-long its mer-ry way,  
2 "Pret-ty lit-tle peb-bles line my sand-y bed, O-ver me, the trees their might-y branch-es spread;  
I will try to tell, In the cool-ing shade, If you lis-ten well, Lit-tle chil-dren wade, What the brook-let tries to say.  
While the sun shines o-ver-head, So I'm al-ways gay Each and ev-'ry day, As I bab-ble on my way." *rit.*

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Grade 2.

# A SPANISH DANCER

MILDRED ADAIR

Gaily M.M. ♩=72

*mf*  
*Ped. simile*  
*Fine*  
*D.S. al Fine*

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For Educational Study Notes see Junior Etude Department

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## WAR DANCE

Very characteristic. Grade 2½.

IRENE RODGE

Vigorously M. M. ♩ = 108

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## THE JOLLY TAR

Grade 1.

WILLIAM BAIN

Tempo di Marcia M. M. ♩ = 126

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on a very popular theme. Grade 2½.

Transcribed by Fabian d'Albert

# VISIONS FROM "FANTASIE IMPROMPTU"

Op. 66

F. CHOPIN

Moderato con espress.



## THE BLACKSMITH

For Rhythmic Orchestra

PAUL VALDEMA

Moderato e marcato

Triangle  
Tambourine  
Castanets  
Sand Blocks  
Cymbals  
Drum

Moderato e marcato

mf f mf f mf f mf f

f ff mf mf mf mf mf

f ff mf mf mf mf mf

f mf ff mf ff mf ff

f mf ff mf ff mf ff



## EDUCATIONAL NOTES

on The Etude Music  
BY EDGAR ALDEN BARRELL

**Witches' Dance, by Cedric W. Lemont.**  
The witches' broomsticks aside, the witches en-  
in a lively dance on some distant moonlit  
Mr. Lemont—born in Canada, long a  
goan, and now a resident of Columbus, Ohio  
painted the scene with accuracy and hu-

as rapidly as is consistent with correct-  
using a thorough-going staccato touch. About  
middle of the dance there occurs an amusing  
in which the total volume increases from  
no (*pp*) to *fortissimo* (*f*) within the space  
measures. Sudden contrasts of this sort  
much liked by this composer, as by the Eng-  
composer, Montague Ewing, to whom he may  
be artistically akin.

**Longings, by Walter Rolfe.**  
This is a slow and very charming waltz from  
a prominent Maine composer. In the  
section, notice the shifting tonalities, or  
which Mr. Rolfe uses to describe the aimless-  
ness of the dream. First we are in D-flat,  
then D, then B-flat, and finally back to D-flat.  
In the thirteenth and fourteenth measures  
section the rich, modern harmonies lend

*mezzo tempo* means that the time continues  
same. As always, you must be certain where  
principal climax of the piece occurs, that you  
build up to it effectively and thereafter ac-  
ach a diminution of emotional intensity.

**Drops on the Water, by Frances  
erry.**

There is a skillfully constructed staccato study  
one of the best known of American women  
ers. *Delicato* means "with light touch and  
poling." Remember that the average rain  
upon the water without making a very loud  
the first section—or what amounts to the same  
—is twenty measures in length, with domi-  
cadences at measures eight and sixteen.  
ally it would have been sixteen measures in  
h, but the composer has extended her  
graph" by four measures and with excellent  
The *coda* of the little sketch pleases us  
ually; it should be played without any slack-  
of tempo.

**ing Daffodils, by Frederick Keats.**  
The use of triplets in the first and last sec-  
to be noted. Also observe that they do  
occur at all in the other sections. Mr. Keats  
seasoned a composer to risk any monotony  
s music.

Light, deft touch will produce the best effect.  
not play faster than *allegretto*; that would  
the rendition seem hurried and would de-  
the dainty grace of the pretty themes.  
Keats lives in Elizabeth, New Jersey.  
has composed a large number of charming  
successful piano pieces as well as many  
works.

**elsior, by Robert Nolan Kerr.**  
The commercial meaning of the word "ex-  
" obviously does not apply in this case, but  
the real Latin meaning which may be  
lated freely by the phrase "ever upward."  
fine march, therefore, becomes a song of as-  
ons, presumably religious aspirations. Play  
y, with steady rhythm, and strive to create  
majestic quality which the composer has in-  
ded by the word *maestoso*.

Notice that the march ends, not in the tonic  
home" key, but in the subdominant. This  
ical of the Sousa marches and, strange to  
leaves no sense of incompleteness or illogic.

**ival of the Brownies, by Bert R. An-  
ony.**

some of you find our other duet, *Ducks  
ic Pond*, a bit difficult, turn to this dainty  
piquant little conceit by Bert R. Anthony.  
are sure you all believe, or once believed, in  
diminutive brown men named brownies, and  
will thus enjoy this music-portrait of their  
al at some point not mentioned.  
ownies move quickly, nimbly. Make your  
rs, Mr. Primo player, move as nimbly.

**e Cello, by N. Louise Wright.**

Miss Wright was born in Fayette, Missouri.  
has won considerable renown as a composer,  
st and teacher.  
little needs to be said about the present ex-  
e of her work, beyond the fact that the  
hand part—which carries the melody through-  
must be played as smoothly as possible.  
imitation of the cello is convincing.  
the C minor section may, if you wish, be  
at a slightly increased speed; then revert  
the main tempo at the return of the first  
on.

**onbeams, by Mana-Zucca.**

This is frankly a study, and as such it seems  
helpful. You will please notice that  
are no octaves in either right or left hand  
se how evenly you can play the many scales  
the composer has scattered through the  
h. Few things in music sound more wretched  
poorly executed scale passages. The middle  
oken of the composition is in F Major, though  
st being "written in" instead. Two meas-  
before the return of the first theme, the

flatted B becomes natural and a dominant cadence  
in C Major, our "home" key, is here easily  
accomplished.

**Nocturne, by A. Scriabin.**

It is a pity that such an enormously gifted  
composer as Scriabin—often spelled Skriabin—  
should have been lost to the world when he  
was in the very heyday of his powers. He was  
born in Moscow in 1872 and died there in 1915.  
Among his teachers at the Moscow Conservatory  
were Safonov and Taneiev, both composers of  
distinction. Upon his graduation in 1892 he  
was awarded the gold medal for piano playing.  
The next few years were spent in France, Bel-  
gium and Holland, and in these countries Scri-  
abin's great ability as a concert pianist came to  
be recognized. In 1898 he became professor of  
piano at the Moscow Conservatory, a post he held  
for the next five years. Thereafter, all his  
time was devoted to composing.

At first a Romanticist, he later became allied  
with the Impressionistic school, and toward the  
close of his career espoused the cause of Futur-  
ism. The present composition—one of the love-  
liest and most masterly of all pieces written for  
left hand alone—is one of the fruits of his  
Romantic period.

**Etude in A-flat, Op. 25, No. I, by Fred-  
eric Chopin.**

An excellent master lesson on this classic will  
be found on another page.

Karowski, Niecks and Huneke all have  
written brilliant biographies of Chopin; and you  
would do well to add at least one of these books  
to your musical library.

**Short Postlude, by H. P. Hopkins.**

Undoubtedly many of you have read and en-  
joyed Mr. Hopkins' article on Dvořák which  
appeared in a recent issue. The careful training  
which he received from the great master shows  
itself at every point in his compositions. The  
present example may be said to combine ease with  
tunefulness. When in the thirteenth measure  
both hands shift from Great to Swell, the Great  
to Pedal coupler should go off—otherwise the  
pedal part will overbalance the manual part. In  
measure twenty-one the Pedal should again be  
coupled to the Great. The middle section, in  
the mediant key, gives a good chance for solo  
effects. Phrase carefully.

**Ducks in the Pond, by James H. Rogers.**

Barn dances, in the purely American manner,  
were animated, picturesque, wholesome affairs,  
bound to linger long in the minds of those who  
attended them. Two of the favorite tunes that  
enlivened these occasions are here presented with  
great effect and cleverness by Mr. Rogers, who  
has garbed the melodies with distinctive harmonic  
vesture.

Play with marked rhythm and plenty of empha-  
sis in the places requiring it. Make your rendi-  
tion hearty—not mincing nor "finicky."

In the solo edition this number is equally de-  
lightful. Every worthwhile musical dictionary  
carries a notice of Mr. Rogers' career as a com-  
poser, organist, teacher and critic.

**I Would Love Thee, by Eugene F.  
Marks.**

It has been some months since a vocal duet  
appeared in our musical supplement. Here is an  
exceptionally melodious sacred duet by Eugene  
F. Marks, from whose pen have come many of  
the most successful sacred songs and anthems  
published in this country.

There is always a very likeable swing to 9/8  
time, which appeals to singer and audience equal-  
ly. Let both alto and tenor sing with the great-  
est of smoothness, taking care that *portamento*  
effects be used only sparingly.

Wherever *fermate*, or holds, appear you should  
take plenty of time before commencing the suc-  
ceeding phrases.

**Candle Light, by Charles Wakefield  
Cadman.**

Mr. Cadman is undoubtedly one of the signifi-  
cant American composers of the present time.  
For a sketch of his career consult Grove's Dic-  
tionary, the American Supplement, or "Ameri-  
can Opera and Its Composers" by Edward Ells-  
worth Hipsher, A. R. A. M. This song must be  
sung slowly, with exaggerated expression. Lee  
Shippey's simile, comparing motherhood to candle  
light, is most striking.

We know of no one who conceives more grace-  
ful melodies than Mr. Cadman. Their some-  
what wistful loveliness is haunting. At the words,  
"As of candles stilly burning in a holy place,"  
notice the clever musical quotation from Sir  
Arthur Sullivan's famous song, "The Lost  
Chord." This little touch is sufficient to empha-  
size the religious quality expressed by the words.

**Prelude, by A. Vodorinski.**

The broad swing and impassioned character  
of the first theme are extremely impressive and  
are redolent of the expansive, somber steppes of  
Russia. The second theme, mostly in the relative  
major key, has a more amiable aspect—indeed it  
is rather song-like in character—and contrasts well  
with the surrounding material. The choral pre-  
sentation, *fortissimo*, of the first theme at the  
close produces a powerful effect. This final sec-  
tion will be found to contain several rather diffi-  
cult violinistic effects for the exact rendition of  
which careful practice is required.



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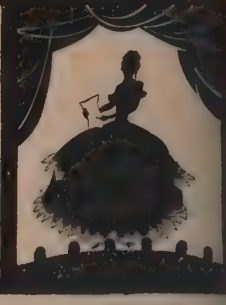




# THE SINGER'S ETUDE

Edited for May by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



## Singing Intelligently in English

By WILBUR ALONZA SKILES

"HE WHO knows how to speak knows how to sing," we hear the Italians say. But we would modify this to, "He who understands how to speak correctly knows how he should sing."

The "word" is the primary essential of good singing. If the speaking organ is incorrectly employed the singing voice will be faulty.

That English is not as good for singing as some other languages is an incorrect assumption. The trouble lies within the singer, not the language. Every singer should understand the phonology of the language in which he sings. If his diction is based on phonetics he can sing well in any language. English has a more distinct and intricate phonetical technic than most other languages and is one of the most beautiful tongues in which to sing.

The words of some singers can be heard only when they sing very softly, because, when they sing more loudly, the tone is prevented from floating "on the breath" by tongue and jaw constriction. This, in turn, causes the throat to be squeezed (partly closed) instead of expanded. Hence the whole vocal mechanism is affected.

Deep correct breathing and a free tongue are the only means by which resonance and improved diction can be developed. Often one thinks the singer is rendering a song without words of some famous composer, because tongue stiffness prevents the vowels and consonants from being properly sounded. Many vocalists who think it ridiculous to sing songs without words yet sing a worded song so unintelligibly that the listeners actually wish it contained no words at all. Which is best, to sing songs without words correctly or those with words incorrectly? Indeed, it is far the best to remain quiet if the words or the beauty of a composition are to be sacrificed for mere carelessness.

### Consonants

MANY ENGLISH words are dependent upon consonantal endings for their distinction from others, such as *man* and *mad*, *wood* and *wool*, *mass* and *mask* and *sweet* and *sweep*. Some consonants take a pitch. Others are merely explosive. For examples, *m* takes the pitch of the vowels with which it is associated. *T*, on the other hand, takes no pitch but is made by the breath being suddenly allowed to rush forward over the teeth and lips, on the tongue being released after being gently pressed forward for an instant against the teeth and the roof of the mouth.

The upper teeth and the lower lip are used in making *v* and *f* as in *very* and *fine* respectively. Both are explosive consonants, but only *v* takes a pitch. The dura-

tion of the sound in singing consonants on a pitch should be determined by the tact of the singer. If they are sustained too long, the whole effect of the word of which they are a part is spoiled. Such words as *sand*, *hand*, *grand* and *band* are often deprived of their distinguishing consonantal ending, *d*, which, in these instances, takes the pitch of the vowel *a*. Often we hear *grand* sung as *grant*, or perhaps the first and last consonants are robbed from *hand*, and it is sung as *an*.

The tongue or the lips are used in making all consonants except *c*, *g*, *h* and *k* as in *coal*, *gold*, *home* and *keep* respectively. Three of these, *c*, *g* and *k*, are made by the palate and the rear of the tongue. *H* is produced by the same performances of the diaphragm, breath and glottis that are used in the act of whispering.

### The Open Throat

CONSONANTS cannot be properly made, even though the phonology of a language is understood, unless the voice muscles are all equalized in strength to allow the throat to remain open at all times (except during the act of swallowing). The epiglottis must not fall back into the throat opening and over the trachea (windpipe), for during such action the tongue will be "humped" in its middle and drawn back into the throat opening and towards the palate (thus closing the opening of the throat or, rather, the windpipe) instead of assuming correct positions on the floor of the mouth.

Until the facts of tongue mastery are learned and effected, consonants cannot be correctly made. The labials (consonants made by the lips, *m*, *b* and *p*), are, in a way, dependent upon the tongue, in that wrong positions and actions of the latter hinder the breath from coming freely to the lips where these "lip-explosions" take place.

Vocal performances are often utterly ruined by the ostentatious trilling of *r*'s. When *r* precedes a vowel it should be unpretentiously trilled by the tip of the tongue. At the end of a word, it should invariably not be trilled, but should be allowed to embrace its preceding vowel, as in *mother*, *ever*, *other* or *lover*. The vowel being made at the lips, the use of the "tight", throaty *r* sound so often heard is avoided. However, in some operatic performances the trilling of the last *r* of some words is very effective and should be employed.

### Vowels and Diphthongs

THE PRIMARY vowel sounds in English are *a*, *e*, *i*, *o* and *u*, all of which are made by shaping the mouth. As the

tone comes forward to the lips and face it assumes the "shape" of the vowel determined by the singer.

Each vowel has an exact sound which can be discovered by clearly and correctly speaking the word of which that vowel is a part. Whether the pitch be high or low, the vowel spoken is the one which should be used in singing. Faulty vowel emission or formation is a cause of faulty intonation. When a vowel precedes a consonant, the tongue should not move from the vowel position in preparation for the consonant, lest the vowel sound be disastrously affected. Nor should the tongue ever leave the lower teeth as vowels are being sung. Tongue constriction always is revealed by the vowel's weak and unflowing quality.

The vowels *a*, *o* and *u* as in *father*, *go* and *hum* respectively are made with the tongue remaining flatly spread over the floor of the mouth, touching the teeth in front and at the sides. There should never be any "bunching up and humping" positions of the back part of the tongue in evidence in singing. Instead, it should go down, becoming grooved or furrowed in the center, when the larynx sinks as the throat is opened. The lips must not stiffen in vowel emission, lest the throat become tightened (closing) and the tone be robbed of its resonance and flexibility.

### Erroneous Vowel Sounds

U AS IN *trust* is often erroneously substituted for the short sound of *i*. For example, *eternity* becomes *eternUty* and *promise* becomes *promUse*. Such mistakes are detrimental to the style of vocal performance and should be carefully avoided.

In making *e* as in *me*, the center of the tongue must rise quite a bit, while, in making *e* as in *get*, this position is somewhat modified. *A* as in *day* is a diphthong vowel consisting of the two explicated vowel sounds *a* and *e* and is made by the positions employed for the *a* and *e* production. In these instances the tip of the tongue should drop just behind the lower front teeth, while the back part is lowered with the larynx as it sinks. To this end mental control of the tongue is indispensable. Physical force is of no avail. It is merely a means toward destruction.

*I*, as it appears in *sight*, is made from *ah* as in *lah* and *e* as in *me*. *Ah* is the primary sound to be sustained, while *e* is the subordinate vanishing character and is pronounced quickly preceding the final consonant *t*. *Sah-ee* is often used instead of the correct pronunciation, *sah-et*. The tongue assumes a rather flat position on the floor of the mouth for *sah*, but *e* requires it to "hump" somewhat in its center, behind the tip and forward from the back.

In changing from the former position to this latter one there should be no audible or noticeable "breaks" between the vowel sounds involved.

*U* has the vanishing vowel *e*, preceding the primary sound of *oo* as in *too*. In this instance, the latter sound is to be sustained rather than the former. The tongue must rise in the center, of course, for *e*. The other center of the tongue (from the extreme rear within the invisible depth of the pharynx) drops into a groove or furrow for the making of *oo*. When *u* is sustained in singing, the *e* sound then of should not be brought out ostentatiously lest the primary *oo* sound be engaged abruptly. The introductory *e* sound, such words as *you*, beginning with *y* and involving this *u*, should be covered. Thus we would say *ih-oo* (not *ee-oo*) for *y* sounding the *ih* as in *this*. In making the *oo* sound, the lips should be rounded, relaxed and protruding forward from the front teeth, loosely.

### Individuality

BY CULTURED diction a singer's individuality is revealed and his tone quality improved.

It will be a pleasure for any singer in English, if his singing is phonetically correct. No longer will he think a language of indissoluble intricacies. Instead its beauty, grace and charm will claim his fancy and enrapture his listeners.

### Garcia's Second Discovery

By HOMER HENLEY

MANUEL GARCIA discovered the laryngoscope in 1840, winning immortality for himself thereby and conferring a boon of perpetuity on mankind. Another discovery Garcia made, one scarcely less far-reaching in its benefits to singers, but, amazing to relate, quite unknown except to a few singers and teachers of singing who have read his book on the voice, and apparently almost overlooked even by the

This discovery relates to that large class of voices marked by a leakage of breath with the tone. That is to say, the tone is surrounded by a fuzzy aura of breath which escapes with the sound and engenders a slight but distinctly audible or whistling sound with it. It is due to the imperfect approximation of the glottis and is caused, it may be, by a faint suggestion of the vocal cords themselves and a consequent relaxation of their normal



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tension. This causes the glottis chink to be a bit "Bow-legged," as it were, instead of functioning in normal parallels.

Garcia found the cure for this condition—a cure by singing without the adventitious aid of medical treatment of any sort. The treatment according to his method was to sing chromatic scales of groups of five semitones in the middle of the voice—about from f, first space, to c, third space,—in sharply struck staccato.

Although Garcia merely sets down the cure without explanation, a moment's reflection will disclose the principle underlying this device. The vocal cords, being in a relaxed condition in the cases of those who have the breath-leakage, require a certain massaging or exercising of an active nature to restore them to their normal habit of attrition. That massaging or active exercising they do not receive when singing scales, solfeggio, or songs in the usual manner. Because when the vocal cords are not in use, they lie back in circular repose against the circular walls of their tiny home. When speech or song directs, they leap together and the edges or lips of these two delicate membranes vibrate to the breath-stream which presses against them. When the phrase of the singer is ended the cords fly back again to their circular repose against the circular walls of their home only to leap together once more on the new phrase. But it will be noted that the vocal cords, for the duration of the entire phrase, have leaped together and retired again but *once*. What

is needed for the restoration of their tension and attrition is the active leap done countless times. This is done by means of the staccato, because the cords make their full leap and return on *every staccato note*.

Here is an illustration. If a scale of the ninth is sung in groups of four notes, in even time, and that scale is sung twice on the same breath, thirty-two actual notes will have been sounded, but if there is no break in the sound the vocal cords will have come together and returned only *once*. If the same scale were done staccato, however, the vocal cords would have leaped together and returned *thirty-two times* on one breath. It will, therefore, readily be seen what a tremendous exercising of the actual vocal cords goes on if much staccato work be done daily. And of course it is this tremendous amount of healthy exercise which brings relaxed vocal cords up to their normal tension again, and, by the closure of the "bow-legged" orifice, excludes the breath and restores the voice to its rightful clear and incisive tone.

In cases of a bad breath-leakage it has sometimes taken a year to cure the escape, but perseverance in the exercise will cure the worst leak. It may be added that Garcia recommended the vowels E and A for this exercise as being of a more sharp and ringing character in themselves and therefore the more helpful in bringing back the ring to the whole voice.

## The Singer's "Tools"

By GEORGE CHADWICK STOCK

THE singer has two tiny musical strings in the throat. They are living strings, marvelously constructed; and, in response to mental stimuli, they spring into adjustment and vibration with the speed of thought. This vibration is the origin of voice.

When voice starts correctly at its source (the vocal chords), it is instantly reinforced in the resonators of the head. This reinforcement is so quickly accomplished that the ear detects only one sound and pitch. In other words, the vibrations in the larynx and in the resonance cavities of the head are so perfectly synchronized that a unison, or single tone, is the result.

Then, too, as an outcome of this complete and perfect reinforcement of the voice, its power and volume are increased.

The little musical strings and surrounding parts of the throat vary their action in an

infinite number of ways, with the changing moods of the singer. A tone of joy causes a certain vibration of the vocal organs; sorrow produces another; anger, another. There are numberless positions and actions of the organs of sound, in both speech and song. When at their best, these movements are involuntary.

Many methods of mechanical nature have been invented by a man, for the direct control of this wonderful musical instrument of the human throat. None of them has worked out satisfactorily. The only safe and correct method of developing the voice, for either speech or song, is that which in producing tone is obedient to hidden instinctive processes and in breathing is governed by the laws and principles of natural respiration. There is no other foundation upon which perfect song can be developed.

## "Opera Before Opera"

By G. A. SELWYN

IN HIS "Book of the Opera and the Ballet" Frederick Martens gives an effective outline of the development of "Opera before Opera."

"In one sense of the word," he says, "the civilized world had opera long before it went by that name. An opera is a drama set to music. The old Egyptians had dramas with music and so did the ancient Greeks; while in the Middle Ages men also enjoyed forms of near-opera, in the shape of musical plays. These musical plays were sacred and originally were called Mystery Plays or mysteries and Miracle Plays or Miracles.

"The Mysteries were stage dramas from the bible, and when a Mystery was given in the fields near a medieval town or in the town square, it called forth more stir and excitement among the town folk than

the most successful Broadway musical-comedy does today. Often there was a three-tier stage showing heaven, earth and hell, and on it actors—a 'Devil' with horns, hoof and tail was one of the 'leading men'—acted out the stories of the Creation, the Flood, the Slaughter of the Innocents and the Last Judgment, or presented the life of the Christ from Bethlehem to Golgotha with rude realism to vocal and instrumental music. . . ."

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# THE ORGANIST'S ETUDE

Edited for May by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



## How to Get the Most for Your Money in Organ Repairs

By E. H. PIERCE

THE AVERAGE annual expense of keeping a good-sized pipe organ in reasonably good tune and repair seldom runs over one per cent of the original cost-price. Yet the bills always seem most unwelcome to the music-committee, and sometimes it is difficult for the organist to get the most necessary work authorized without vexatious delay. This being the case, it is good policy, as well as true economy, to have the organ-men, when they come, do everything that needs doing at the time, rather than merely attend to the most outstanding faults. Then they will not need to be sent for again in a short time. Unless one is fortunate enough to be located very near an organ factory, expenses for transportation loom up quite large in the bill, such transportation also taking time that must be cut from the working hours.

It is the duty of an organist to protect the interests of his employers as far as he is able, in the matter of repairs and tuning, and one of the surest ways to do this is to find out *exactly what is the matter* before the repairman is sent for. It is a very good idea to mail him a complete list of the troubles before he comes, as in some cases he may see the need for the use of certain tools or materials which he otherwise might not think of bringing. At the very least, one should have a bill of particulars prepared and waiting for him on the music-desk. It may save him several hours' time, and "time is money."

In preparing this list, the organist is not expected to be able to *diagnose* the trouble, but he should give complete and

accurate data as to the *symptoms*. It will be a help, also, to use the organ-builder's ordinary nomenclature; that is, the black keys are always named as sharps, not flats, and keys are numbered in succession from the lowest C, upward. Thus, tenor C is 13, middle C is 25, C# just above that is 26 and so forth.

A note which continues sounding after the key is released, or which sounds when no key has been touched, is said to "cipher"; one which will not sound at all is said to be "dead." A pipe which sounds off pitch needs "tuning"; one which is too loud, too soft, or impure, needs "regulating."

### A List of Ills

HERE IS a sample list of troubles actually found on a somewhat old three-manual tubular-pneumatic organ which had been neglected too long:

Pedal Bourdon: 6, obstinate cipher.

Pedal Double Open Diapason: 7 and 8 interchanged by false leading of pneumatic tubes in the hands of some careless repairman.

Swell, Mixture: dead throughout. (Trouble in the stop-action.)

Swell, Cornopean: needs tuning throughout; 3, 9, 11, 59, dead; 4, 5, too loud; 20 rattles; 21 too soft.

Swell, Oboe: tune throughout; 21, 25, 26, dead.

Great, Trumpet: comes on when stop is not drawn, if other stops in same row are drawn forcibly.

Choir: action too shallow and hair-trigger.

Choir, Clarinet: tune throughout.

Great, Bourdon: pipes from 1 to 12 all dead from having developed cracks in the wood.

Pedal 28: ciphers on all pedal stops; 29 and 30 dead on all stops.

This is a very ordinary list, but, by preparing it carefully beforehand, the workmen were enabled to save several hours' time.

Where any tuning is to be done, always see to it that the sexton has the church at the same temperature as is usual on Sundays. Otherwise, no matter how skillfully the work is done, the organ will be out of tune when most needed. An organ can be perfectly in tune only at one temperature, that at which it was tuned, or at least within a few degrees of it. Other repairs—not tuning—may be made at any temperature at which the workmen can work in comfort.

Above all things, the best and most reliable firm available should be chosen to do the work, even if their price is higher. If a private repairman is employed he should be well reputed for his integrity and skill. There is nothing more extravagant or risky than to employ some unknown tramp-tuner who makes a low bid for the job. He may do irreparable damage. Two cases of this kind come to my mind. In the first, the man got drunk just before he began his work, went into the organ and fell down flat on top of some hundred or so of the smaller pipes, doing several hundred dollars' worth of damage; in the second, the man (who was really a

skillful workman, but totally unconscious) was engaged to replace a number of "membranes" in a tubular-pneumatic action. But instead of using the fine expensive thin leather which is made for purpose, he took the leather lining out of an old valise, greasing it to render it more flexible. This job, which cost some \$90, lasted but a few months, after which, owing to the poor material used, it had to be done over again.

One other incident points out that organist, as well as the repairman, is often to blame. A lady organist was for at short notice to serve as substitute at an organ which was provided with "unison-cancels" for each manual. These were operated by small black ebony pins the right of each manual, and bore no resemblance to the unison-cancels. Now a unison-cancel comes about as being absolutely unnecessary as any doodad ever contrived by the perverse ingenuity of inventors, but strangely enough the regular organist had actually thought up something to do with it, had been using it, and had forgot to reverse it when he got through.

The substitute was horrified to find he could not get any sound out of the Great manual and rushed post-haste to the music-committee who telegraphed at once to an organ-builder who sent a man by the next train. When he arrived, he saw the situation at a glance. The "repairs" took just a second, but cost just about an even \$20 in car-fare and expenses.

Moral: try to find out what the matter is, if possible, before you order repairs.

## Chimes, Their Use and Abuse

By ALANSON WELLER

ONE of the most notable improvements in the organs of to-day and certainly one of the most enjoyable features of the modern organ are the chimes which one finds in almost every instrument, big or small. They are a feature of practically every unit organ. Church and residence instruments usually carry them as well, and there is undoubtedly a singularly beautiful effect when these bells are used properly. Because they have for centuries been associated with religion, home and the scenes of childhood, they always find an echo in human nature, whether they be the splendid carillons of Europe and America or an humble bell in a country church. One instinctively thinks of evening, sunset and peace when their music is heard. They are of definite musical value in an organ

as they serve to draw the attention of an audience or congregation to the instrument and help to create an interest which is not always accorded to other music. Possibly a few hints will not come amiss as to the many ways of using chimes.

Fearing that the overtones produced when the chimes are played in chords will give a disagreeable, clashing effect, most organists use the chimes only in single notes. This attitude is to a large extent a fallacy. The large carillons are not always played in single notes, and their beautiful effect, widely recognized, is largely due to the production of overtones. In a good many of the smaller church organs the chimes are very soft, scarcely audible, with the expression boxes closed. Occasional chords, if not too full, may be found very effective. A great many play-

ers use the chimes entirely alone. Very



MODERN ORGAN CHIMES

often the addition of a few other stops add immeasurably to their effectiveness, and, far from submerging them, heighten and bring out their beauty all the more.

It was the writer's pleasure recently to play a very excellent two-manual instrument in which the chimes were placed in the Great. Alone they sounded rather faint and thin. Therefore the writer added to them the Lieblich Gedekt 8' on the Great with tremolo and then coupled the Swell to the Great using on the Swell Vox Humana 8' with tremolo and a Bourdon 16'. By leaving the Swell expression box tightly closed and opening the Great box as wide as possible a beautiful effect was obtained. The chimes were heard distinctly while the 16' helped to give a deep resonant effect similar to that heard in the large carillon.



Flute stop and Vox Humana with the  
to gave just the slight undulating  
heard on the large sets of bells.  
ently while playing in a motion pic-  
house on a unit organ a Christmas  
was shown and the chimes were em-  
in a similar manner. Chimes are  
useful in congregational singing  
certain hymns as they serve to em-  
the melody in the right hand. In  
case care should be used, and it is  
to practice the particular hymn be-  
to determine its suitability for  
type of playing.  
following pieces employing chimes  
interesting and effective:

*The Bells of Aberdovey*.....Stewart  
*The Angelus* .....Massenet  
*Bells of St. Anne de Beaupré*.....Russell  
*Harmonious Blacksmith*.....Handel  
*Evening Bells and Cradle Song*.....MacFarlane  
*Memories* .....Demarest  
*Christmas Bells*.....Lemare

When chimes are added to an organ  
which has been without them care should  
be exercised in the quality of the bells and  
their placement. Too loud or heavy chimes  
should always be avoided. Since the bells  
are usually employed in soft selections  
naturally strident toned bells would be out  
of place.

## Adapting Pianoforte Music to the Organ

By F. LESLIE CALVER

THE present time the organist fre-  
quently finds it necessary to give an im-  
proved performance of pianoforte music  
on the organ. Though this is, of course,  
usually the case with moving pic-  
ture theater organists, church organists  
must realize the necessity for adapt-  
ing compositions originally written for the  
piano to the organ.

It is that there is any lack of music writ-  
ten for the king of instruments. But or-  
ganic of itself does not readily attain  
equality. The majority of persons have  
a habit of expecting the organist to repro-  
duce his instrument all types of music  
as they have heard, regardless of tech-  
nical difficulties which may present them-  
selves. It therefore behooves the up-to-date  
organist to study the problems confronting  
him in adapting piano and other music to  
the organ and to overcome the peculiar  
difficulties arising therefrom.

First important point to appreciate, in  
connection, is the indispensable part  
played by the sustaining pedal on the piano.  
Through the left hand and the pedals  
the organ that like effects may be pro-  
duced.

Such music originally written for the  
piano or orchestra actually gains when well  
adapted upon the organ; but the one essen-  
tial condition for this is that due regard  
be paid to simulate on the organ the effect  
of the sustaining pedal. Many notes in  
the left hand appear as, say, eighth or  
sixteenth notes in pianoforte music but are,  
in reality, held down throughout the pre-  
ceding harmony.

When the right hand part is obviously a  
solo it should as a rule be played on the  
organ on a solo stop, the accompaniment  
which frequently requires soft, sustained  
sounds, although not actually so written,  
is rendered upon another manual.  
Generally speaking the most "sugary" stop  
the organ should not be used for solo  
pieces at the outset but reserved for a  
triumphant climax.

It is frequently necessary to ignore oc-

cavates in the left hand, when adapting piano  
music to the organ since 16 ft. pedal stops  
do all that is required in this direction  
without any effort on the part of the play-  
er. Low, thick chords (which may be ef-  
fective on the piano but usually sound most  
unpleasant on the organ) should always  
be reduced. In the music in Beethoven,  
for instance, there are many examples of  
these which, if reproduced exactly on the  
organ, sound extremely ugly.

Similarly, passages in octaves in the  
right hand should frequently be reduced to  
series of single notes, the higher octave  
notes being obtained by the use of a 4ft.  
stop. Very high passages on the organ are  
usually ineffective, not to say "squeaky,"  
and are generally better if played an oc-  
tave lower.

W. T. Best's arrangement of the slow  
movement from Beethoven's *Moonlight*  
*Sonata* is fairly generally accessible and  
gives an insight into organ transposition.  
Those who have for years been familiar  
with the look of the music as originally  
written for the piano might be inclined at  
first to regard Best's introduction of long,  
sustained chords for the left hand as un-  
warranted. But in reality these represent  
on the organ just the effect which the pian-  
ist who has used the sustaining pedal  
rightly has always produced. Beethoven  
himself would undoubtedly have called for  
such chords had he lived a little later and  
been tempted to make an organ transcrip-  
tion of the movement. This admirable ar-  
rangement, too, teaches us another impor-  
tant point, that is, that, whereas the bass  
is usually supplied by the pedals, the left  
hand, far from being idle must needs be  
employed in filling in implied harmonies.

A more modern example of a fine organ  
transcription is supplied by E. H. Lemare's  
arrangement of Mendelssohn's *Overture to*  
*"A Midsummer Night's Dream."* In fact,  
it is almost impossible to find any organ  
transcription by this master, which does  
not give valuable suggestions.

These hints will, it is hoped, enable the  
thoughtful student to appreciate the funda-  
mental differences between the organ and  
the pianoforte and assist him not only in  
solo work but also in adapting accompani-  
ments to the organ.



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"For Debussy the symphony had been summed up in Beethoven's  
'Ninth,' which he acclaims a masterpiece; and nothing irritated him more  
than to see second-rate composers laboriously pouring their insufficient ideas  
into an outworn mold. That folk-song should be treated in this way, that is  
should be subjected to development and variation, seemed to him ridiculous  
in the extreme, though he thoroughly enjoyed and approved the characteristic  
and appropriate treatment of Spanish folk-song by Spanish composers."  
J. A. WESTRUP.



# ORGAN AND CHOIR QUESTIONS

## Answered

By HENRY S. FRY, Mus. Doc.  
Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am playing the organ in a church in this place, but know very little about the manipulation of the instrument. It is a reed organ. I am enclosing a list of stops. Will you tell me what stops to use and explain their meaning? Are there any particular ones that may be used together to produce different tones?

A. As a preliminary to the explanation of the stops it might be an advantage to explain the use of the figures 8', 4', 2' and 16'. Normal pitch is designated by 8'. 4' pitch is one octave higher; 2' pitch is two octaves higher; and 16' pitch one octave lower than normal pitch. The stop marked "Bass Coupler" controls a mechanical device which couples a note one octave lower than the note played. Sub Bass 16' is a stop producing an effect similar to a pedal stop.

Diapason 8' is the foundation tone of the organ. Dulciana is a softer stop of 8' pitch. Vox Jubilante, we presume, is an extra set of reeds slightly out of tune with one of the other stops, producing an undulating effect similar to the Vox Celeste in a pipe organ. Choral we presume to be the loudest 8' tone in your instrument. 4' stops add brilliancy to the tonal effects. The Harp Aeoline 2' is a "fancy" stop, effective only in the lower half of the keyboard. This stop and the 4' stops may be used in the lower register as accompaniment to solo effects played on 8' upper register stops playing the accompaniment one octave lower on 4' stops and two octaves lower on the 2' stop. Treble coupler acts similarly to Bass coupler, coupling a note one octave higher than the one played. For accompanying hymns and so forth you can probably use "full organ" which is probably available through use of a left side knee swell—the volume of the "Full Organ" combination being increased or diminished by the use of the right hand knee swell. For a MF organ you might use the 8' and 4' stops, except Vox Jubilante (couplers ad lib). For upper register solo effects you might use Vox Jubilante or Choral. There is not much variety in the tone colors of the average reed organ.

Q. I have an organ pupil who has played in a church for a number of years. Recently the church called a new minister and he has requested some changes in the service, the most unusual one being to close the service after the benediction, asking the organist just to play an Amen. The pupil tells me the people miss the postlude, and it seems an "empty" way to end the service. As in many churches the postlude is just a background for conversation, but this service seems "empty" without it. Have you ever heard of a service being ended in this way?—M. E. S.

A. If we are to understand your letter literally, that is, that the organist "just play an Amen," it is out of place. There is no good reason for such usage as the "playing" of an "Amen" unless it is sung. As to the omission of the Postlude, this is somewhat unusual, but we do not see that the organist can do anything to change matters without opposing the minister, which may not be a wise move. If, as you say, the Postlude is missed by the people, let the members of the congregation take up the matter with the minister. Then, too, if the Postlude is just a background for conversation, why not let matters rest without it? Perhaps if the people want the playing resumed they will be more appreciative, especially if their attention is called to their habit of conversation during the playing. The minister may wish the congregation to retain the spirit of the service without interruption, and ask omission of the Postlude, but conversation is just as much of a distraction.

Q. As a professional organist, differing with our Choral Director, may I ask two questions that have been a matter of dispute and remain unsettled?

(1) Should an organist, on a splendid four-manual organ, accompanying a choir of sixteen paid singers (all experts) and maintaining a high standard of music, observe breathing when they do, by pauses and breaks in his accompaniments, or should he consider his instrument independently, and give a continuous and ever sustained background, holding on to chords when they pause for breath or finish phrases?

(2) In solo accompaniments, should changes of registrations be made, or should only one color be adhered to throughout? The director claims any fanciful registrations detract from the soloist.

A. The organ part should be played from a musical standpoint, with proper phrasing and so forth. When this phrasing coincides with the voices, it should, of course, be observed at the same time. This does not mean that all notes in the accompaniments are written as played on piano and should be adapted to the organ. The organ should not serve as a meaningless background, but, as we have said, should be played as dictated by good musicianship. In solo accompaniments the same

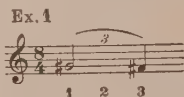
principles will apply. There is no occasion to adhere to one tone color throughout all numbers, though care must be exercised not to produce a "restless" effect by too frequent changes. How does your conductor explain orchestral accompaniments, with their changes of color? Properly discriminating changes of color are very desirable and effective.

Q. In Clair de Lune by Karg-Elert, at pin mosso is the first left hand note, a sharp struck at the same time as "g" and "f" sharp in the right hand part? Then is b in right hand part played, followed by c-sharp, making even triplets? Also in the second line of the movement, will you tell me just when to bring in the pedal notes? A prominent teacher whom I asked could not tell me exactly how to do it, said I must work it out—feel the elusive moonlight and so forth.

Do you teach advanced harmony and composition by mail, or do you know of any one who gives a thorough grounding in this work? How would I go about preparing for the examinations of The American Guild of Organists? Does an Applicant have to go to New York to take examination, or is it possible to take it from the Dean in our city?

In the first measure of Cyril Jenkins' Dawn is indicated poco rubato. I wonder if I play it correctly in retarding or hesitating in the first half of the measure, and accelerating in the last half?—L. S.

A. The passage you mention is a triplet as follows:



Against each of the three impulses of the triplet are played two even notes—making six to each triplet group, as follows:



the "b" and "c" sharp being played at the same time. The shorter notes (eighths) are not triplets but are played in time with the beats of the larger triplet, as indicated in Ex. 2. In playing the passage as illustrated you will find that the notes played at the same time are just at the position indicated in the printed copy, the "a" sharp alternating with the "b" and "c" sharp. The pedal notes you mention will be played on the first and fourth of the shorter notes, as you indicated in your illustration. The editor does not teach Harmony and Composition by mail. Under the headings "Announcements" and "Professional Directory" on page two of THE ETUDE will be found the names of two teachers covering such courses. There is a very prominent composer in your city whose name we are sending you by mail. We are not sure that he teaches, but would suggest your consulting him in reference to the matter. You can secure a list of the requirements for the examinations of The American Guild of Organists by addressing the Chairman of the Examination Committee, Frank Wright, Mus. Bac., 46 Grace Court, Brooklyn, New York. You can then arrange the study of the subjects necessary. It will not be necessary for you to go to New York to take the examination. It can be taken at the examination center nearest to your home city. Mr. Wright will be able to inform you as to the location. We suggest in playing the poco rubato passages, in Dawn by Jenkins, that the accelerating take place gradually in the first half of the measure, and the "balancing" retard during the last half—the crest of the accelerating coming about the middle of the measure. You will notice in the measures where the crescendo and diminuendo are indicated that the treatment suggested brings the accelerating with the crescendo and the ritardando with the diminuendo.

Q. Would you advise the taking up of the study of the organ without extensive piano training? I have had some piano training, but care nothing for that instrument. I am very eager to take organ lessons, but have been told that one must be an accomplished pianist before taking up organ study.—E. P.

A. A facile piano technic is a very valuable acquisition in playing the organ, and we would advise your continuing your piano work. If you wish to take the organ, you can do this we advise deferring organ work until a fluent piano technic is acquired.

## An Appreciation of Paderewski

(Continued from page 320)

easy to find, yet perhaps it may be indicated thus: a striking, sympathetic personality; the gift of charm and of knowing how to appeal to, stir and kindle the imagination and to reach the heart of the auditor by interpreting justly and in an eloquent manner the thoughts and emotions of the great composers; a career that contains some romantic episode calculated to make an impression on the general public.

Such a one is Ignace J. Paderewski. There have been, there are now, pianists whose technical skill is as great, even greater. No matter. It is his name that will stand out on the background of history above those of all other pianists, because he has known, and still knows, how to weave the magic spell of tonal beauty, of digital splendor and of emotional intensity.

Humanity needs a man to sing its sorrows and joys, its hopes and yearnings, with a voice that is at once golden sweet and Jovian in its thundering puissance, but at all times strangely stirring.

Ignace J. Paderewski is that man. To him applies what Robert Schumann wrote to the great violinist, Joseph Joachim, about a then unknown young man by the name of Johannes Brahms: "Er ist gekommen der kommen musste" . . . "He has come, who was bound to come."

EDITORIAL NOTE: *Senor Ionás is probably the only pianist of world reputation who has played the Paderewski concerto for piano and orchestra in Berlin (twice) with the Berlin Philharmonic Orchestra, in Holland with the Berlin Philharmonic Orchestra, in New York with the Symphony Society Orchestra under Walter Damrosch, in Boston with the Boston Symphony Orchestra under Emil Pauer—everywhere with the most brilliant success.*

FRANK LA FORGE

Born in the United States

There are pianists who appeal to the classical minded, there are pianists who appeal to the romantic, and there are pianists who appeal to the galleries; but the one pianist who appeals to absolutely every type of audience is Ignace Paderewski.

I recall the summer of 1914 when I was a guest at the great "Name-Day Party," at Paderewski's villa in Morges, Switzerland. Among the guests were people of distinction from all parts of the world. The consternation of the hour at the events, which were so rapidly being played on the stage of the world, was reflected in every guest. Mme. Sembrich sang a transcription of my little song "To a Messenger," with the following words:

Know you whom we fete this day?

Ignace Paderewski,

Son of music, sad and gay,

Ignace Paderewski;

If he wills he makes you cry,

Ignace Paderewski,

Or he makes you jump for joy,

Ignace Paderewski.

WANDA LANDOWSKA

Born in Poland

Paderewski, Orateur

"Un habile appréciateur de l'Art Oratoire, dit Cicéron, n'a pas besoin d'entendre un orateur pour juger du mérite de son éloquence. Il passe, et sans s'arrêter, sans prêter attention, il voit d'un coup d'oeil les juges qui tournent la tête de côté et d'autre, baillent, ou convertent entre eux, envoient et renvoient s'informer à chaque moment s'il n'est pas temps encore de finir l'audience et de congédier le suppléant. C'en est assez pour lui: il comprend aussitôt que la Cause n'est point plaidée

par un homme éloquent qui sache se rendre maître de tous les esprits. . . Mais aperçoit, au contraire, en passant, mêmes juges attentifs, la tête haute regard fixe, et paraissent frappés d'admiration pour celui qui parle, toute l'Assemblée entraînée tour à tour, de la terreur à la pitié, de l'amour à la haine, et je ne quel mouvement involontaire agité à coup les esprits par un redoublement de véhémence. . . S'il aperçoit de tels effets oratoires, il n'a plus besoin d'entendre pour asseoir son jugement. Il décide que la cause est plaidée par un orateur de premier ordre et l'éloquence y fait son oeuvre au plus degré de perfection." (Brutus, 54.)

J'ai eu le rare bonheur d'entendre PADEREWSKI prononcer son discours sur CHOPIN à Leopold en 1910. Le mense vaisseau de l'Opéra était bondé. La foule ondulait comme une mer agitée, murmurait, soupirait d'extase, humaine paroles de l'orateur qui la dirigeait, menait, docile et béate. Du fond de la scène, sa voix, ses gestes, le brasier de sa chevelure lançaient des étincelles. Un langage abondant mais précis, plutôt qu'élégant, tendu comme une flèche, résonnait, vibrail, précipitait son tour impétueux dans la salle exaltée:

"CHOPIN ennobliait, embellissait. Il découvrit dans les profondeurs du polonais les pierres les plus précieuses, il en fit les plus rares bijoux de son trésor. Ce fut lui qui, le premier, découvrit au paysan polonais la plus précieuse noblesse: la noblesse du beau. En l'habillant dans le vaste monde, dans les châteaux aux salles resplendissantes, plaça notre paysan à côté de l'orgueilleux voïvode; près du glorieux chef des armées il mit le berger naïf et tendre; à côté la grande dame, une humble orpheline déshéritée. Poète, ensorceleur, monarque, puissant, par son génie, il rehaussa les états. C'est ainsi que nous entendons dans CHOPIN la voix de toute notre nation. C'est ainsi que le plus grand des honneurs n'est ni au delà, ni en deçà de sa nation. Il en est la graine, la parcelle, la tige, l'épi. Chopin fut grand de notre grandeur, fort de notre force et beau de notre beauté. Il est nôtre et nous sommes sa nation. Car c'est en lui que se révèle l'âme de notre nation."

Une flamme altière jaillit de ces dernières phrases, risquées dans la bouche d'un autre, naturelle venant de PADEREWSKI. Tout le monde, dans le transport de saisissement se leva par un mouvement involontaire.

La langue polonaise, riche, complexe et fantasque, ne permet des libertés que celui qui sait les prendre. PADEREWSKI en usa avec une bravoure pleine de décence, avec une fougue mêlée de dévotion. Sur la charpente solide de sa pensée il jette nonchalamment des images des figures. Si l'exorde doit être "l'avant qui mène droit au sujet du discours," que PADEREWSKI trace en lignes pleines et fières devant nous, est planté saules pleureurs dont les branches ardues, ruisselantes de larmes, secouées la brise murmurent l'écho nostalgique des chants populaires de Pologne. Ses phrases sont pleines de goût et de puissance, lèle entre de peuple polonais et la musique de Chopin qui abhorre le métro comme le joug d'un gouvernement exotique "cette musique dans laquelle on entend on sent, on reconnaît que notre peuple, notre terre, toute la Pologne vit. en tempo rubato" . . . une merveille hardiesse poétique.

Improvisateur né, PADEREWSKI s'abaissera jamais aux inquiétudes de la vanité. Traitant le plus romantique

(Continued on page 369)



## BANDS AND ORCHESTRAS

(Continued from page 331)

As the gods admiringly contemplate this luminous phenomena Walhalla also becomes visible in the distance, at the further end of the Rainbow path, and the gods begin their ascent toward the castle. As they cross over the Rhine the nymphs sing of the gold and entreat its return. After mocking them, the gods resume their march into Walhalla as the orchestra proclaims the theme of the rainbow.

The piece should open at a speed of between 64 and 72. At the beginning of the seventh measure, which marks the gathering of the storm, there should be a subsidence almost to a *pianissimo*, and this should be followed by a very decided *accelerando* and *crescendo* throughout the four measures of ascending passages.

At the culmination of this crescendo (fourth measure before A) we have the crash of *Donner's* mighty hammer on the rock (a stage prop which, in reality, is not a rock but a camouflaged anvil or heavy steel bar) and the answering crash of lightning (represented by the crash of cymbals and instruments), followed by the resultant roll of thunder (represented by the timpani).

Either an anvil or heavy steel bar may be used—with a rather heavy hammer—for this *steel on steel* effect. A tremendous crash of two cymbals is required on the following beat. And the timpani should imitate the thunder in the following manner:



Lacking timpani, this roll should be played in the same manner on the bass drum with a pair of timpani sticks.

Care should be exercised to see that the Rainbow theme (A) is phrased correctly and alike by all the players allotted this part. The trumpet figure (fourth measure after B) is generally played broadly—more like an eighth and a triplet of sixteenths as in the closing portion. This will enable the players to single tongue the triplet. The broken chords throughout the Rhine maidens' song (D) should be played very lightly; they represent the smoothly flowing waters in which the maidens disport themselves.

A characteristic Wagnerian effect is gained two measures before H by the introduction of a *fff* attack, to be followed by a crescendo—attaining a climax at H when the full resources of the ensemble are called into action. Here the Rainbow theme is proclaimed by all the heavy brasses against a fanfare in the cornets and trumpets. Care must be exercised here to see that none of the players overblow; a full, rich, sustained quality of tone is what should be sought from the trombones, tubas and so forth. No one has written more gloriously than Wagner, for the brass choir. To achieve the ideal of the master, the tone must be very clear, smooth and mellow, even in the fullest fortissimo.

The two final chords should be well prolonged and there should be a separation so that all wind players may take breath before the final long chord which should be played with a crescendo.

## Radio Jargon Clarified

(Continued from page 324)

The pompous fanfare has not been overlooked in opera, where are found such notable examples as in Beethoven's "Fidelio," Thomas's "Hamlet," Verdi's "Aida," and the festive one in three-part harmony which furnishes a so distinctive feature of the march in Wagner's "Tannhäuser."

\* \* \* \*

**Fantasia** (Italian, fahn-tah'-seeah; also German *Fantasie*, fahn-tah-see and French *Fantaisie*, fah-tay-see): (1) A piece of instrumental music free from restrictions as to form.

(2) The section, about the middle of the classical sonata form, which, with its freedom of modulation and other treatment, is often called the "free fantasia."

(3) An impromptu or improvisation.

(4) A potpourri or other work built up by free and varied use of themes usually borrowed from the works of other composers.

\* \* \* \*

**Farandole** (French; Italian, *Farandola*): An exciting circle dance of

southern France and northern Italy, with the music in sextuple measure, strongly accented. In Provence it is danced on all the feast days; and it has been used on less pious occasions as was the case during the French Revolution.

\* \* \* \*

**Finale** (Italian, fee-nah-lee): A closing, such as the last movement of a sonata, trio, quartet or symphony. The last number of an act in an opera. In opera the more effective *finale* is realized by bringing together an ensemble of soloists, chorus and orchestra, so as to be able to build up a grand musical climax, of which there is possibly none better than that at the end of Act II of Verdi's "Aida," though Mozart achieved wonders with only soloists and orchestra, at the close of his "Don Giovanni."

\* \* \* \*

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

## ◆ BAND AND ORCHESTRA CONTEST EXTENDED ◆

In order to permit many of our young *ETUDE* friends, who are interested, to enter the Band and Orchestra Contest, it has been decided to comply with numerous requests to extend the closing date for the contest to May 30th, rather than April 15th.

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741), November, 1930 (page 783), January, 1931, (page 57), and February, 1931 (page 133).

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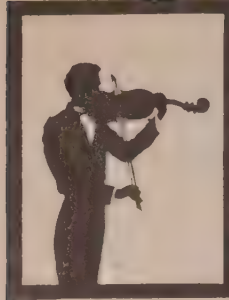
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## Musician's Stage Fright

### PART II

#### Fear Shows no Favors

NOW THIS happened to a musician of world-wide fame, who had given hundreds of recitals before the most critical audiences and who was as much at home on the stage as in his own sitting room. Hundreds of similar incidents could be related in the careers of great artists, showing the pranks which a disordered nervous system can play with even the greatest of public performers.

Where a violinist has much at stake in playing at a very important concert, he is apt to be nervous; and, to make matters worse, the nervousness often brings on profuse perspiration of the hands, makes the left hand clammy and sticky and so prevents neat shifting and, in fact, all agile finger work. This same nervousness often "plays hob" with the handwriting of old and nervous people. Some write such a "wiggly" hand that it is almost impossible to read it. This trembling often takes the form of chronic palsy, or *paralysis agitans*, a chronic affliction and incurable. In others the handwriting is ordinarily firm and wavering only when the writer is nervous and excited. The same thing appears in violin playing, the bowing sometimes being firm and accurate and at other times tremulous and wavering.

#### The Trembling Bow Hand

MANY examples of nervousness in public playing have been provided by my own pupils. I remember the case of one who at eight years of age was a prodigy and afterwards became a noted violinist. Ordinarily this little lad was as bold as a lion before an audience, with a firm and accurate bowing. On one occasion, however, he had to play a violin solo in a hotel parlor for a comparatively few people.

Whether it was due to the fact that the people gathered in a bunch closely around him while he was playing or to some other cause I never knew. But as he played his bow hand began to tremble. The piece he was playing was a slow melody, and, to avoid a complete break-down, the child had presence of mind enough to play the notes with very short bows, as if written in thirty-second notes. If he had tried to continue playing the piece in long sustained tones as written, he would have made a complete break-down; but by playing them with rapid bowings he was able to get through with his piece. The audience was looking at him and not the music which they supposed was written in that way. They thought the performance wonderful for so young a child. Indeed his left hand work, his time and intonation were not affected by his nervousness in the slightest degree.

#### Remedies

SO MUCH for the psychology of musical stage fright. Now let us consider remedies. Almost everyone, save for a few exceptional cases, can overcome nervousness, at least well enough to do himself reasonable justice in public. The unfortunate few seem to be possessed by a complex of unreasonable fear which it seems impossible to overcome. The best cure, I believe, is in constant playing in public.

Children rarely suffer from stage fright. They do not see anything to be afraid of. The young musical student should be kept before the public as much as possible from the very beginning, that is, as soon as he is able to play anything worth while for an audience. Then he grows up without knowing what it is to become nervous, except, possibly, on most unusual occasions.

With the student who has made a later start the nervousness is more difficult to overcome. Still, in such cases, the student should play whenever he is asked, less for the sake of his audience than for his own sake. The important thing is to choose unimportant occasions for first appearances, where a breakdown will not matter much. Let him play first for the members of his family circle and relatives, then for a few friends, at home or in private houses. Church performances and playing for small gatherings in halls might follow. Finally he will acquire enough confidence to play for more important musical events and in larger halls.

#### Little Loads for Young Shoulders

MANY teachers make the mistake in discouraging their pupils from appearing in public until they are able to "do something big." The trouble about this

is that they never appear in public at while they are learning to do this "something." As a consequence they are to be miserably nervous or break down completely when the big moment arrives and they try to present a great work to a large and critical audience. On the other hand the pupil who is at home on stage by reason of constant public appearances is pretty apt to get through the deal with credit.

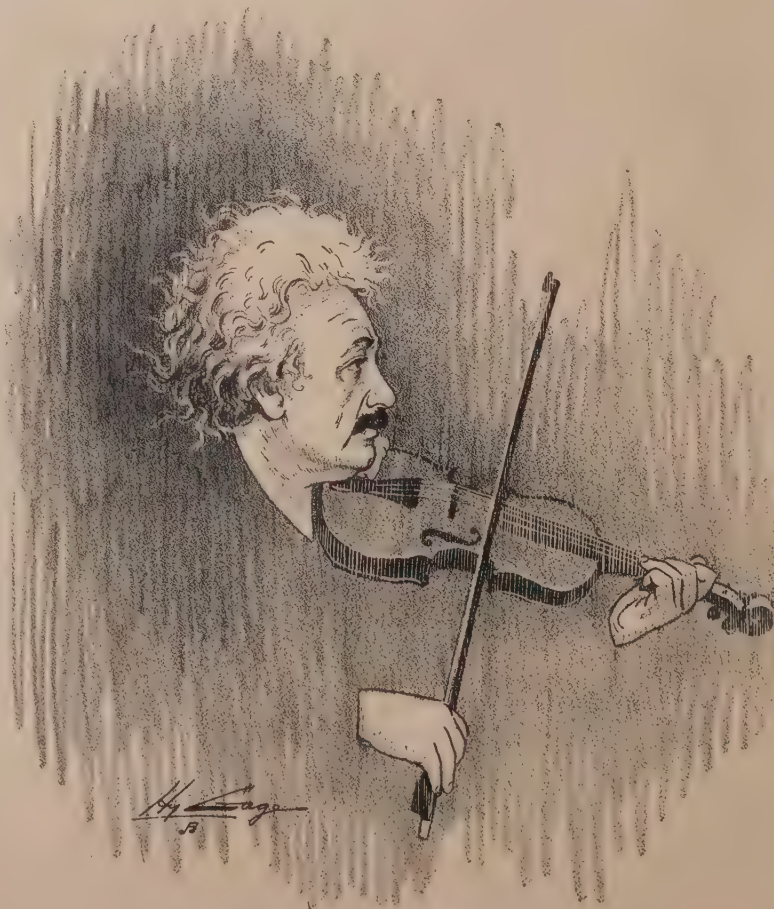
Another great element of success in playing in public is perfect preparation. The most successful teacher who never lets a week go by without a pupils' public recital once said to me, "I have found that ninety-nine pupils of every one hundred get through a public performance successfully if perfect preparation is insisted upon. Only the pupils, who have their pieces half learned and who feel that it is an even chance whether they get through without any mistakes or have a complete break-down, suffer from nervousness. A player who knows his piece so well that it is really easy for him has little fear of an audience."

Some, again, are able to play with the slightest nervousness if they use music but become excessively nervous if they try to play from memory; yet, in solo playing, it is practically a necessity to play from memory. Here again it can be overcome if playing from memory has been practiced from the very beginning.

#### Good Health—Sound Nerves

GOOD GENERAL health and a sound condition of the nervous system are great factors in successful public playing. I have known violinists who faced public playing with the greatest confidence while in glowing health but who could not get through with it with their nervous system in bad condition. A well-known American doctor advises taking quinine in moderate doses, for two or three weeks before a public performance of any kind in order to get the nervous system in proper condition.

Violinists are often advised to give up smoking, or, better still, never to develop the habit. If they do not feel like giving up altogether, physicians usually advise them to stop smoking a week or two before an important concert engagement. Jos Joachim, one of the most famous violinists of all time, always discontinued smoking a week before a solo appearance. He was sometimes observed to tremble during the first few measures of a great concert but this always wore off as he warmed up his task.



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## Confidence that Begets Bluster

I STRONGLY advise all violinists and players of other bowed instruments against the use of stimulants, opiates and sedatives to give "false courage." Under their influence the nervous system is not in its normal condition, and the playing must suffer to that extent.

One of the saddest spectacles I ever saw was that of a noted cellist who had dined "not wisely but too well" playing the Dvořák cello concerto, accompanied by an orchestra before a huge audience. He was so badly intoxicated that he talked in a maudlin manner to the people in the front row of the audience.

German musicians have a saying that, if one must drink at all, it is better to "play first and drink afterwards," and most of them practice what they preach. It is true, if one eats and drinks too heartily, and uses drugs before playing, the brain becomes sluggish and inaccurate, and clear thinking and clean playing are impossible.

I have known musicians to resort to mental healers and faith cure practitioners in an effort to obtain relief from stage fright and some of them claimed that they were helped in this way. As stage fright is wholly mental, there is little doubt but that it could be helped by anything which would impart confidence to the performer.

He might be made to believe implicitly that he would suffer no nervousness while playing and would be in fine form for the concert where he was to play. Anything which would do this would solve the difficulty.

It is said that there have been a few cases in which even hypnotism has been resorted to, to enable the performer to conquer his fear of an audience. We all remember Trilby, the famous novel by Du Maurier, in which Svengali, the villain in the plot, hypnotizes Trilby, enabling her to accomplish unheard of feats in vocalism. Maybe there have been a few similar cases in real life.

The sufferer from stage fright should look for relief in frequent public appearances; he should always have his pieces perfectly prepared; he should avoid stimulants and sedatives, and he should try to keep his health and his nervous system at the top notch of efficiency at all times. He should cultivate the habit of self-reliance and confidence in himself, for if he can play a composition easily and well in private he can also do it in public. The whole trouble is mental. In one of his epics, the Latin poet, Virgil, speaks of a crew of oarsmen developing astonishing speed and so winning a great boat race. And, as he rightfully reasons, "They can because they think they can." So all endeavor of this sort rests equally on skill and confidence.

## The Firm Staccato

By HERBERT J. LIEDLE

MUCH HAS been written and said regarding the correct method of producing the firm or martelé staccato. In my opinion, the manner in which the bow is held has a direct bearing on the solution of this problem, and I believe much confusion has resulted by not taking into consideration this fact.

Carl Flesch, in his "The Art of Violin Playing," distinguishes between three different methods of holding the bow.

1. Older (German) method. The forefinger crosses the stick at its first joint indenture, and the lower arm is held so that the knuckles are approximately parallel with the stick. (This form of bow hold is practically obsolete at the present time.)

2. Newer (Franco-Belgian) method. The forefinger crosses the stick between the first and second joints, nearer the second indenture, and there is a slight inward turn of the lower arm in the elbow socket, at an angle of about twenty-five degrees.

3. Newest (Russian) method. The forefinger crosses the stick at its second joint indenture, and in addition embraces it with its first and second joints. There is a marked inward turn of the lower arm of about forty-five degrees, Leopold Auer was the first to teach this method, and there is a tradition that Wieniawski held his bow in this way.

To return to the staccato, there are two principal methods of execution. In the first, the arm is held in a relaxed condition, and each note is picked out, so to speak, by a very short inward turn of the lower arm in the elbow socket, with

a short period of rest between each note. This is the traditional method, and is said to have been employed by some of the great players of the past, Spohr, Laub, Vieuxtemps, Sivori and de Beriot, as well as by others of modern times.

In the second method, the bow is held firmly on the strings by pressure from the forefinger, and the notes are produced by pushing the bow in short, jerk-like movements across the string, while the whole arm is in a more or less mild state of tension. Wieniawski executed the staccato in this way and Auer also used and taught it.

Since the Russian hold of the bow is comparatively new, it is reasonable to assume that the older masters held the bow in either the German or the Franco-Belgian manner. With this hold of the bow, the traditional manner of execution is more convenient. For, since the arm is not turned inwards as much as in the Russian hold, more turning space is left for picking out the individual notes.

Wieniawski and Auer, however, holding the bow in the Russian manner, produced the staccato according to the second method. For, with the bow held in this way, the traditional manner of execution is practically out of the question, due to the fact that the arm is turned to the left so much that the short inward turns necessary are almost impossible.

Each master executed this form of bowing in the manner best suited to the position of the arm, which in turn is dependent on the hold of the bow.

## Right and Left, Helpmates

By H. E. S.

Bow and finger movements should be timed to bring about the effect of a single act.

The finger should strike the string just an instant before the bow sets the string in vibration. A touch of the left fingers for harmonics should be just strong enough to

allow for the added pressure of the bow. The bow should be ready with its lightning change when the fingers are executing a cadenza.

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## Descants in School

(Continued from page 332)

not too many, with the descant. If the class is seated as for two-part singing, with the descant choir placed to suit this arrangement, one verse might be sung by the sopranos with the descant, and one by the altos with the descant. If the number contains more than four verses, omit the descant for one verse, provided it is not the last verse. Not much variety in performance is possible with unchanged voices only, except as mentioned. However, the number of voices can be varied by having a special solo choir of a few voices for the descant and a proportionate solo choir for the air.

### Descants for Boys in Higher Grades

DESCANT singing is the easiest form of part singing for adolescent boys whose voices are in the changing stage or whose voices have just changed. The point that needs careful attention is the choice of the number from the point of view of voice range in both parts, but especially the descant. The vocal range of each part must suit the voice conditions.

In an average class of adolescent boys, say of ninth grade, the following voices will be found: 5 per cent boy sopranos; 10 per cent voices changing to the man's voice, but with the change not decided enough for the owners to be put in the next classification; 25 per cent youths' voices, that is, changed voices, but not developed enough to be classified as tenors or basses; 10 per cent tenor voices, and 50 per cent boy basses. If a descant can be found that does not go higher than F' in the descant part and E' in the air, descant singing is possible and should be quite effective.

The tenors will sing the descant, and to them will be added the boy sopranos singing in the tenor range (that is, an octave lower than written) and the boys with the changing voices (also an octave lower than written). The basses and those classified as youths' voices will sing the air. There will be among the youths' voices some which will finally become tenor. Such voices are much more satisfactory in the ensemble than when tested individually, and they will be helpful in the higher notes, which may be rather high for some of the basses. The basses should sing these notes very easily from the head.

Descant singing for adolescent boys will develop the changed voices and the youths' voices more quickly than the usual three or four-part male voice number at this stage of their voice development. Otherwise the performance of a descant is no different from that of the unchanged voices.

### Descants for Mixed Voices

WITH mixed voices, such as are found in a high school group, many combinations of voices are possible in the singing of descants. Supposing the group is the usual soprano-alto-tenor-and-bass one, the following combinations are possible.

Tune	Descant
All voices	Spécial sopranos
All voices	Special sopranos and special tenors
Altos and tenors	Special tenors
Tenors and basses	Special tenors
Sopranos and altos	Special-Sopranos
Tenors	Special tenors

The restrictions are the same as regards the vocal range mentioned in connection with the younger adolescent voices. The voices are much more mature in the high school group. The lower voices, basses and altos, can hardly be given the air alone without the help of the higher voices, sopranos and tenors, on account of the higher notes. Hence the

amount of material available is greater than in the case of the ninth group. It all depends on the number to what combinations of voices should be used, and, in a group of contrasted parts, such as might be chosen for a cert program, much variety in combination of voices can be introduced.

If a mixed ninth grade class is considered, the voice combinations are the same as for the high school, with the following exceptions. The boy sopranos sing with the special girl sopranos the cant in its proper range, and the choir voices will sing the air, using their changed voices. This latter group may not be to sing all of the air in the extremes, and low, but they should be encouraged to find their man's voice, rather than use their boy's voice, though there is objection to them doing so if the sopranos and altos are singing the air.

### Faux-bourdon

FAUX-BOURDON is another type of descant. It can occasionally be found in churches in the singing of hymns. *faux-bourdon* is that singing in which the tenor part in a soprano-alto-tenor-and-bass number has the air, the other voices written in counterpoint around the air. This type of *faux-bourdon* is said to be strictly for the church.

Hence *faux-bourdon* is an easy form for the soprano-alto-tenor-and-bass number in a high school group, for the tenor is the most difficult voice to manage at this stage. It has an easy part to sing. As the tenor is the weakest part numerically in the school, it must be reinforced. Voice parts taken from any or all of the other parts assist them so that the air may be heard. This is just what took place in the singing of *faux-bourdon* in the early days of the church. The tenors and the congregational voices sang the air, the other three voices (soprano, alto and bass) singing their parts written in counterpoint. It is to see how this form of soprano-alto-tenor-and-bass number can be introduced into the assembly singing of hymns. The club can sing the soprano, alto and parts of the *faux-bourdon*, while the tenors and the remainder of the assembly sing the air.

When the air is not found in the hymn throughout, but partly in some of the parts, or when it is absent altogether, a melody or in places only, the *faux-bourdon*, is said to be "free." The method of performance is still the same, except that some tenors must be left to sing the *faux-bourdon* arrangement, the remainder of the tenors and the assembly singing the air. A good example of this type is "First Nowell with the Refrain in F Major" by Healey Willan. Good examples of the strict *faux-bourdon* may be found in the hymn book, "Songs of Praise" or in the "Oxford Book of Carols." Hugh Robertson, conductor of the famous Glasgow Orpheus Choir, has written *faux-bourdon* to Scottish psalm tunes, which are easy and effective.

Composers are to-day introducing *faux-bourdon* into four-part songs, especially into folk song arrangements. An effective one is a setting of the Welsh song, "The Ash Grove," by Gordon Johnson. *Faux-bourdon* and descant are effective novelties in community singing or in summer camp sing-songs where a special group has been prepared to sing the *faux-bourdon* or descant.

Finally, in conducting such types of songs, while the air is the part that should be heard, the descant or *faux-bourdon* should receive greater attention from the conductor who should be continually relating the amount of tone of the singer to these parts right through the number.



# An Appreciation of Paderewski

(Continued from page 364)

il gardera une mesure, une pureté irables. Le remplissage déclamatoire, xue stérile des mots, toute cette ére théâtrale, pompeuse et ronflante lui odieux. Ses gestes sont nobles et s de simplicité, sa voix profonde et é; un tribun populaire, mais un tribun manières-aristocratiques, harmonieux, e dans ses exclamations les plus dra- ques.

art de PADEREWSKI est aussi en- qu'est entière et grande sa nature. parle ou joue, c'est toujours le même e d'une âme intrépide et fière. Son passionné, son toucher de race, la mence de ses mouvements, la noblesse du rubato si profondément polonais, ne que la continuation de son discours. Lorsque après un crescendo grondant, on silence profond, l'orateur a su- sa dernière parole, on s'attend à que de l'Etude en do mineur, ce cri olte et de désespoir que la prise de oïve arracha au cœur meurtri de D'EN.

elle miraculeuse chose que ce Libéra- dont la chant, la parole et le chant, ant de la même source, s'enlaçant, gendrant, s'enchaînant mutuellement, orcent l'unisson multiple de son âme que! Et Paul LEON, dans son Apos- re à PADEREWSKI dit une vérité onde et belle: "Etre humain au point faire sa nourriture pathétique de la eur d'autrui, y compatir et la soulager esse, retourner à la patrie universelle Arts après avoir reconstitué la patrie stre: c'est l'immortelle leçon que ie à l'homme le poète."

## Translation

"The clever appreciator of the art of ory," says Cicero, "need not listen to orator in order to judge the merit of his ory. He passes, and, without stopping, out special attention, he sees at once ce the judges turn their heads from side to the other, yawning or talking ther, inquiring among themselves at moment if it is not really time to h the audience and to discharge the liant. That is enough for him. He rstands immediately that the point is eaded by an eloquent speaker who vs how to subdue his audience. But, e notices the contrary, that the same es are attentive, with heads erect, with fixed, seeming to be filled with ad- tion for him; if the whole audience urried along, from terror to pity, from to hate . . . and I do not know with t other involuntary sentiments they e moved by an increase of his mence . . . if he notices such effects does not need to bother about his ment; he understands; he decides that case is pleaded by an orator of the order and that eloquence has made work to the highest degree effective."

atus, 54,200.) had the rare privilege of listening to nderewski deliver, in 1910, his address to old, on Chopin. The immense audi- um of the theater was crowded. The ence moved like an agitated ocean, muring or sighing with ecstasy, taking the words of the orator, which the rker delivered mildly and reverently, the end of the discourse his voice, his ures, his tawny hair, all radiated with usiasm. His language, fluent but pre- , exalted rather than elegant, went true an arrow, resounding, vibrating and ipitating his momentous message upon audience.

Chopin ennobled and embellished every- g," he declared. "He discovered in

the depths of the Polish soil the most precious gems. He made from them the rarest jewels of our treasure. He was the first to give to the Polish peasant the character of nobility, the nobility of beauty. By introducing him into the great world, into resplendent castle halls, he placed our peasant beside the haughty *voivode*. Near the glorious commander of an army he placed the plain and tender shepherd; next to the great lady, a humble orphan without heritage. Poet, sorcerer and powerful monarch, by his genius he ennobled them all. It is thus that we hear in Chopin the voice of our entire race. It is thus that the greatest of men is neither above nor confined to his nation. Chopin was great in our grandeur, strong in our strength and beautiful in our beauty. He is ours and we are his, because it is in him that our nation's soul has been displayed."

Grandeur flamed through his last phrases—what would have been risky from the lips of another came naturally from the lips of Paderewski. Everyone, taken by surprise, rose involuntarily.

The Polish language, rich, complicated and fanciful, permits liberties only to those knowing how to use it. Paderewski makes use of it in its best simplicity, ennobled by the moderation of his passion. His noble thoughts are nonchalantly cast in picturesque images and figures. From the preamble must flow the straight avenue of the discourse; and the one of Paderewski lies in simple lines before us and is planted with weeping willows, the silver branches of which drip with tears, shaken by the murmuring breeze, the nostalgic echo of the popular airs of Poland. His metaphors are simple in taste and lead parallel between the Polish people and the music of Chopin who abhorred the metronome like the yoke of an execrated government; "this music from which one hears and recognizes that our entire people, our country, the entire Poland, act in *tempo rubato*"—a marvel of poetic firmness.

Born improvisator—Paderewski never bends to vanity. Though treating the most romantic of his objects, he keeps his admirable purity. Pompous, declamatory style of words, theatrical gestures, all such are odious to him. His gestures are noble and full of simplicity; his voice is deep and clear. A popular tribune but a tribune at the same time aristocratic, there is harmony of manner even in his most dramatic declarations.

The art of Paderewski is as great as is he himself. If he speaks or plays, it is always the same language of a brave and proud soul. His passionate phrasing, his racial touch, the vehemence of his movements, the nobility of his *rubato*, so profoundly Polish, are but a reflection of his speech. And when, after a rolling crescendo, a profound silence, the orator has expended his last word, then one awaits the attack of the *Etude in D minor*, the cry of revolt and despair that the taking of Varsovie wrung from the broken heart of Poland.

What a miracle that this Liberator, whose gestures, word and song derive from the same source, interweave, interlace and mutually entwine, but speak the multiple union of his heroic soul! Paul Leon, in his "Apostrophe on Paderewski," expresses a beautiful and profound truth: "Being human to the point of making his pathetic food from the surrounding anguish and of fighting continuously to alleviate the same, and then of returning to the all-embracing realm of art, after having rebuilt his homeland." Such is the immortal lesson which this man and poet presents.

(Continued on page 374)



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## Master Lesson on "Aeolian Harp" Etude

(Continued from page 334)

### Debut in Paris

IT WAS difficult for Chopin to arrange his debut as pianist in Paris. But Prince Radziwill and the Rothschild family came to know of this young genius, and, thanks to them, he quickly obtained the success which he deserved. Madame de Girardin was writing her vivid descriptions of life in Paris, and in her "Letters parisiennes" she has left us a delightful picture of a soirée at the home of Madame de Courbonne, at which Chopin was present.

A pupil of his had played, and had received many compliments, and the Master was enjoying his triumph. But the ladies of the company were asking anxiously whether they were not to hear Chopin.

The hostess ventured to make the daring request, and Chopin consented to play, happy to find himself surrounded by these fair ladies of the nobility, who showed such enthusiasm for his talents.

But the result was a musical conversation rather than a concert.

Madame de X exclaimed: "I beg of you, play us that delicious Nocturne, the one which is called 'the dangerous Nocturne,' the one which you dedicated to Mademoiselle Stierling."

Chopin smiled and played the Nocturne. "And now for me," said another fair lady, "I wish to hear that Mazurka that is so sad and so suave—you know which one."

And Chopin played.

And so the evening continued.

But although Chopin was so obedient to the ladies, he was far from amiable with the men. Berlioz relates a piquant incident.

A certain Count invited Chopin to dine. Immediately after dinner, as soon as the coffee had been finished, he approached Chopin, and remarked:—"You will now be so good as to play some little things for us. Some of these gentlemen have not had the pleasure of hearing you."

Chopin declined to play. The amphitryon insisted rudely. The virtuoso then, in a faint voice, between fits of coughing, sighed ironically: "Ah, monsieur—I have eaten so little!"

### Whatever Man Can Perform

BUT TO return to the Chopin who was the author of the Etudes, op. 10, and op. 25. Let us examine them closely. In these Etudes will be found everything that the piano can require of an artist. There are new effects of harmony, of phrasing, to which no player, until Chopin's day, had been accustomed. There are tremendous chords, either solid or in arpeggio form. There are effects in arpeggios which demand the hands of a giant. There are combinations of thirds and of sixths; there are octaves, *legato* or *staccato* (to be joined by using the 3rd, 4th and 5th fingers or to be played from the wrist). All these effects were new. They were so original that even today these two books of Etudes are still astonishing. Never has anything exceeded them in perfection.

Chopin was very generous with his time, in giving his lessons. He was, moreover, very exacting, for teaching was to him a veritable act of priesthood. (His price for the lesson was usually one *louis d'or*.)

He had the student place the hand lightly on the keys, the fingers of the right hand upon  $\overset{1}{E} \overset{2}{F\sharp} \overset{3}{G\sharp} \overset{4}{A\sharp} \overset{5}{B}$ ; of the left hand on  $\overset{5}{E} \overset{4}{F\sharp} \overset{3}{G\sharp} \overset{2}{A\sharp} \overset{1}{B\sharp}$ . The hand has a natural pose, when placed in this position, and is in a *normal* condition also, without contractions. The shorter fingers, namely the 5th and the thumb, find a comfortable position on the white keys. The

hands are turned outward a very little almost imperceptibly.

Beauty of tone must be the immediate object of study. Every attack which made too dry a tone was excluded. The pupils of Chopin began with exercises the five fingers. These exercises were adapted to each pupil, and increased according to the need of each.

To teach how to pass the thumb under he used the scale of B major. This had to be played first in *staccato*, then slowly, with so much movement of the wrist as to leave the hand suspended in the air, after each note. But there must be no heaviness in this touch. The hand shifted position as the thumb passed under

### The True Legato

THE NEXT step, after playing the scale *staccato*, was to play the scale, leaning at first on the key and holding the notes over, with the hand always held high. Next the scale was accented in two's, and finally a true *legato* was achieved. The same method of procedure was used for the arpeggio.

Chopin was accustomed to teach scales in different accents, and made exercise of much importance, for it served to correct the weakness of certain fingers. He had the scales practiced, also, with differing quantities of tone, *ff*, then *mf* and also both slowly and quickly.

To play a strong chord—he used to say it is necessary to "concentrate" the hands so to speak. For the opposite effect, he may even "caress" the keys with the fingers to obtain a truly "velvety" tone.

In the *Etude in A flat major* (Op. No. 1) he has traced a simple melody upon a filmy support of arpeggios, which divided between the two hands. Schumann felt that this composition was a poem rather than an Etude. He has said: "The playing of Chopin made him think of an Arabian harp, and, without doubt, an impression was suggested by the *Etude in A flat major*. One of Chopin's pupils responsible for the tradition that Master described this Etude as "a picturesque vision of a little herdsman wandering through wind and rain piped his melody in the shelter of a cave." A particularly charming passage in this Etude is the original modulation, in the very middle of the Etude, which transposes a phrase into *A major*. Here, too, one is especially impressed with Chopin's fine sense of sonority and the great delicacy of treatment. It is plain that Chopin could conceive of an Etude in the dry technical sense, as something adapted to technical work alone, no matter how transcendental the technic itself might be.

### New Harmonies, New Expression

CHOPIN revolutionized the manner of writing for the piano. He transformed the art of playing. He presented the world with "Etudes," but the compositions designated by this simple title how great was their influence! They enriched the instrument with effects of technic produced by an inimitable imagination; with effects of magnificent sonority. But they did still more. Music itself was enriched with new and amazingly beautiful harmonies, with unexpected rhythmic above all with grandeur of sentiment, with beauty and poetry which are most ravishingly eloquent. The thoughts were new and it was for these new ideas that he sought how to find new forms of expression.

One must study first the melody, give it sonority and mellowness in the attack with the 5th finger. Throughout the whole Etude one must think of sonority

(Continued on page 377)



## QUESTION AND ANSWER DEPARTMENT

Conducted by  
ARTHUR DE GUICHARD

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Abbreviations.**

Will you please give me the meanings of: *una corda*?

—R. L. B., Georgetown, Georgia.  
*una corda* is Italian for over, above, soprano voice, the over voice, an organ that one hand plays the upper when the left-hand crosses over the right stands for *forte-piano* loud-soft, that the note or chord to which it is to be played loudly and to be

played immediately; in *una corda* the horizontal

line requires that the note be pressed and held for its full time; but when it is played but lightly and momentarily sounding the next note. *Una corda* for "one string," means "to be played on the soft pedal," which moves the hammer so that the hammers strike the string (*una corda*) instead of the damper. The sign is generally indicated by a wavy line, but it is frequently employed by performers, in conjunction with the soft pedal, to impart a special form of tone.

**Positions—Massenet, op. 10.**

Would you kindly tell me the best way to use in the "Andante in A flat" by Massenet, for alto (a) at the same pitch, or tenor an octave lower;

and 2.



Would you tell me the story or the meaning of this particular piece? Are the words written for it?

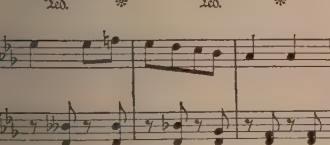
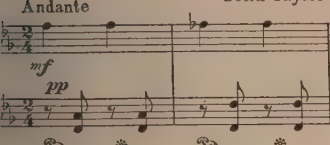
Massenet



W. Spring Coulee, Alta., Canada.  
1. The following gives the proper g:

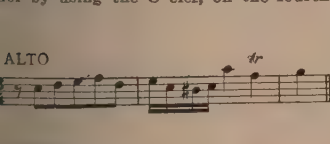
Andante

Colin Taylor.



ALTO

TENOR



This question is wanting somewhat in the measure of Massenet's beautiful and well-known *Élégie*. A copy of it may be had at any music store. It tells its own

Therapeutic Value of Music.  
Several years ago I had the pleasure of reading in the ETUDE an article dealing

with the therapeutic value of music. I have found very little other material on this subject and would greatly appreciate references to periodicals or books in which the relation of music to therapeutics is discussed. If you are unaware of specific references, suggestions as to the possible sources for obtaining this information will be appreciated.—F. A. J. R., Madison, Wisconsin.

A. For very many years the curative value (therapeutic, from the Greek *therapeuo*, to serve or tend) of music in the treatment of disease has been warmly debated and even denied, but today it is generally conceded that the power of music in the healing of certain maladies is an ever-present factor. The Bible tells us that "When the evil spirit from God was upon Saul, then David took a harp and played with his hands. So Saul was refreshed, and was well, and the evil spirit departed from him." Coming down through the ages, with their numerous examples of the curative results of the power of music, we encounter the case of King Philip V of Spain who was entirely cured of his disease by the daily concerts of vocal music provided by a favorite singer, Farinelli. In later years George III of England derived great practical relief from the power of music. At the close of the 18th and the beginning of the 19th centuries, the Guild of St. Cecilia organized healing concerts for hospitals and asylums with the most favorable results.

Amongst the works to be consulted—many of them may be found in the various public libraries of different cities—are: "The Origin and Function of Music," by Herbert Spencer (London, England); "Traité de Musique," Dr. Bourdelot (Paris, France); other writers are Dr. Richard Brocklesby, M. D. (London, England), and Dr. A. M. Brown (London). Then you may study "Medicina Musica," Richard Browne; "Religio Medicina," Sir Thomas Browne (London); "Journal des Savants," Dr. P. J. Boute (Paris, France); "Disquisition in auricularis de Musicis effectibus in doloribus leniendis aut dugandis" by David Campbell, M. D. (Edinburgh, Scotland); "Physiological Aesthetics," Grant Allen (London); Celsus, A. C.; "Effets et influences de la Musique sur la santé et sur la Maladie," Dr. J. A. Hector Chomet (Paris, France) and Dr. Jean L. Dessessarts, Dean of the Faculty of Medicine, Paris, France; "De Musicis in Corpus Humanum," J. H. Hansen; "On Music and Morals," Rev. H. W. Haweis; "Physiological Grounds of the Theory of Music," Helmholtz; Dr. Ewing Hunter, Helensburgh, N. B.; "Liber philologicus de suo artificioso sive Musica," Rev. Father Athanasius Kircher; "Contre la Musique," P. M. V. Richard de Laprade (Paris, France); Thesis de Musiques, Frid. Alb. Steinbeck, Berlin; "Outlines of Psychology," and "The Human Mind" by James Sully (London, England); "The Power of Music and the Healing Art," G. C. Rothery, (London, England).

**Time Signatures.**

Q. Some arrangers in scoring the "Raymond Overture" have adopted a 4-8 tempo in the second movement (Andantino) while others adhere to the 2-4 tempo. Which is preferable? Could both be correct? Practically the same scoring is found in some of the arrangements of the Overture to "Tannhäuser." For instance, in the movement following the Allegro movement in 2-4 tempo, 4-4 tempo is used, while in other arrangements the tempo prevails to the conclusion of the number.—C. R. Oakland, California.

A. This looks like a difference of opinion, or appreciation, on the part of the copyists. They could be both practically correct in point of movement, although with a difference of opinion in regard to accentuation. In 2-4 time the strong and only accent occurs on the first beat of each measure, as it does equally in 4-4 time; but in the latter there is subsidiary and weaker accent on the third beat of each measure. It is a matter for the conductor to decide, by his interpretation. We have all seen conductors, when beating 4-4 time, change their beat to one in a measure; of course, it is not "according to Hoyle" but it is done. Personally, I disapprove, for no conductor has the right to alter the plainly expressed intention and desire of the composer.

**Treatment for a Stiff Hand.**

Q. Is cracking the knuckles harmful to a pianist's fingers? I crack my knuckles frequently to relieve the tension that I feel. Would you advise me to consult a doctor about my hand?—Anxious, Iowa.

A. He is the best man to advise you.

N. B.—If the correspondent who asks about a trill in the Arensky "Etude" will send the piece in question, the question will be answered and the piece returned. (A. de G.)

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## An Appreciation of Paderewski

(Continued from page 369)

JOSEF LHEVINNE

Born in Russia

My Dear Mr. Paderewski:

It gives me true pleasure to have this opportunity of expressing to you my profound admiration of yourself, as a great artist, a great personality, and a great man.

For it is only with the completeness of these attributes, such as you possess, that you could continue triumphantly through the many stormy years of your magnificent career, to hold the imagination and sincere love of your universal audience.

Allow me to express my best wishes for many years of continued glory.

YOLANDA MERO-IRION

Born in Hungary

I hail with delight the opportunity presented by you to join in tribute to Mr. I. J. Paderewski. His unprecedented career in his pianistic art and his full life as a patriot and statesman are so unparalleled as ever to be an incentive and a goal for every living artist, both young and old.

It is difficult to find adequate superlatives to express fully the achievements of so illustrious a personality as that of Mr. Paderewski. I can only say that those of us, whose privilege and great pleasure it has been to have known him as an artist and a friend, will always cherish that incomparable delight. May God bless him and preserve him to us for many more happy years.

LEO ORNSTEIN

Born in Russia

I am happy to have this opportunity to express my sincere admiration of Mr. Paderewski. There is no one living today who has had so great an influence on the piano playing of a whole generation. Mr. Paderewski is at the same time a musical tradition and a great living artist. He has been the inspiration of most of the younger pianists and is today their ideal as wholeheartedly as ever. His great devotion to his country, as a statesman, as well as his unsurpassed musical contribution, have earned him a place, unique in the annals of piano playing. I am happy to have been able to hear him many times with ever increasing admiration and appreciation.

MME. JULIE RIVE-KING

Born in the United States

It is my great privilege to extend sincere greetings to Ignace Paderewski, and to attempt to express, in some measure, my ardent admiration of him as an artist and as a man of noble attainments. Among the pianists of the world he is a dominating figure—a beloved musician whose continued successes are so truly deserved.

One of my most treasured memories centers around the Paderewski Concerto, which I had the privilege of performing for the first time in America, with the Boston Symphony Orchestra.

The name of Paderewski is a high accent wherever musicians meet. The whole world knows him. I am honored to add my words of admiration to the volumes that have been written in praise of this giant of the keyboard—a great musician—a great man.

OLGA SAMAROFF

Born in the United States

My dear Mr. Paderewski:

It gives me great pleasure to express in this symposium something of the feeling which you created in me when, as a student

in Paris, I had my first impression of great artistry.

In hearing you play this season I realize that all the intervening years have weakened the conviction I then gained, namely, that you possess a unique power to convey a message from your soul to the soul of the listener through the medium of music. This power defies explanation but it undoubtedly lifts art into the realm of the intangible spiritual forces of the universe.

ERNEST SCHELLING

Born in the United States

Editorial Note: We are requesting that the following for Mr. Schelling is a short excerpt from a lecture Schelling delivered at the Young People's Philharmonic Society Concert at which Mr. Paderewski was the soloist.

"It is impossible for me to say a word should like to say about the great man whom you are to have the rare privilege of meeting today. I would have to say days, not minutes.

"He will speak to you through his music and as the greatest interpreter of Chopin also.

"But let me tell you what you should all know.

"Great as is this master when he touches the keyboard, he is equally great as an orator.

"Equally great as a Patriot, and more than to any other man does Poland owe her unity and independence to PADEREWSKI."

E. ROBERT SCHMITZ

Born in France

My dear Mr. Paderewski:

I take great pleasure in acknowledging a debt of gratitude to you. From those who know you, I have gathered the impression of your greatness as a musician. Whenever I have heard you, I have enjoyed that greatness in your art.

Several years ago a prominent critic in Warsaw wrote that I had played something as never had been done except by great Paderewski. I felt very proud. Years ago, after a performance at Hollywood Bowl, a prominent critic in Los Angeles wrote:—"Then Schmitz scored with the Chopin Nocturne in F-sharp Major with an interpretation full of Paderewski mannerisms." I felt happier.

Let me add my sincere wishes to those of my many colleagues.

WALTER SPRY

Born in the United States

Mr. Paderewski's brilliant debut in 1888 was the incentive I received to study in Vienna with this great pianist, Theodor Leschetizky. It is therefore with a keen personal interest I have followed his career.

There is a story told which illustrates Paderewski's indomitable pluck. One day he had just taken a lesson from Leschetizky and matters had not proceeded smoothly, the master dismissed his student in no elegant manner. Upon reaching the street, it is said that Paderewski picked up a stone and threw it at a window whereupon Leschetizky called the young man back, saying he admired his courage. This is a keynote to Paderewski's career for he had many discouraging things overcome in his youth.

I heard him play again this season masterpieces of Beethoven and Brahms better than ever, and his interpretation

(Continued on page 376)



## "Lest We Forget"

(Continued from page 328)

al Rossini (1792-1868) who com-  
is famous opera, "The Barber of  
on the same subject that Paisiello  
merly treated and in a manner that  
rded as the more perfect musical  
In spite of the hostile manifesta-  
the part of Paisiello's admirers,  
st presentation of Rossini's opera,  
d performance produced a radical  
in the attitude of the public, and  
pieces were warmly applauded.  
re converted itself into a triumph  
ni, who became famous overnight.  
y brilliant star of Rossini had  
hat of Paisiello.

o noteworthy that that which was  
id first as a piece of foolhardiness  
erence on the part of Rossini,  
uth of twenty-four years, toward  
master of seventy-five, gave origin  
masterpiece of Rossini, the only one  
s survived the ravages of time  
e numerous operas of this master.  
ecasion, also, fame proved a fickle

le's productivity verged on the  
He composed more than a  
operas.

### Voices Without Echoes

E case of performing artists, as  
ready been pointed out, fame is  
of short duration, for the reason  
are not leaving to posterity any  
proof of their extraordinary ability.  
erefore no wonder that a great  
ke Etelka Gerster, although much  
in the decade 1878-1888, has be-  
ay unknown to the majority. Her  
s a high soprano and her histrionic  
re quite remarkable. She was a  
Madame Marchesi at the Vienna  
itory.

o remember today Désirée Artôt?  
being an admirable singer, her  
attached to an interesting romance.  
Tchaikovsky, the famous Russian  
fell in love with Désirée who  
ing Moscow with an Italian Opera  
Laroche describes her thus:  
Artôt had been trained by Pauline  
Garcia. Her voice was powerful  
pted to express intense dramatic  
Besides its dramatic quality, her  
is suitable for florid vocalization  
lower notes were so good that she  
e many mezzo-soprano parts! Con-  
her repertoire was almost un-  
It is not too much to say that in  
le world of music, throughout the  
mut of lyrical emotion, there was  
gle form of which this admirable  
uld not give a poetical interpreta-

ée Artôt was not exactly handsome;  
me time, without recourse to arti-  
ds, her charm was so great that  
all hearts and turned all heads  
gh she had been the loveliest of  
After a mutual glow of tender-  
however, Tchaikovsky and Mlle.  
cognized that a marriage would be  
se, as he would have to play the  
part of attendant upon his wife,  
ould have to give up her profes-  
he married afterwards the Spanish  
De Padilla, with whom she often  
l in opera.

name of Christine Nilsson is not  
rgotten in the land of her birth,  
where a great national tribute was  
her in 1916 by the opera houses of  
avia; but here in America very  
member her public appearances in  
s 1873 and 1884. Her voice had a  
ble sweetness and a great range,

but was not large. She excelled in rôles  
which did not require high dramatic in-  
tensity. She married in 1887 the Count  
Casa di Miranda and died in 1921 at the  
age of 78 years.

### Joachim's Prowess

NOW LET us proceed on our "exhuma-  
tion" trip, bringing to light Joseph  
Joachim (1831-1907) and his wife, Amalia  
Joachim, an equally meritorious singer  
(1839-1899). Of course, the death of the  
violinist being comparatively recent, many  
of our contemporaries remember his super-  
lative art, the more so in that his numerous  
pupils keep alive his memory. But, with  
the host of young violinists, some of them  
of a high order, who continuously appear  
on the concert stage, the name of Joachim  
is on the wane. It is therefore opportune  
to remind the present generation of his  
glorious career.

Joseph Joachim was a wonder child. He  
appeared before the public at the age of  
seven years. He went to Vienna where  
he studied under the guidance of Böhm.  
As a youth of thirteen he went to London  
where he became a frequent guest. In 1849  
he was appointed concertmaster in Weimar,  
imbued at that time, under Liszt's leader-  
ship, with the neo-German influence, with  
which, however, his sympathies were not  
in perfect accord. He exchanged, there-  
fore, in 1853, his position for the one of  
concertmaster and court-violinist in Han-  
over. There he married the renowned  
singer, Amalia Weiss. In 1868 both  
artists were called to Berlin where the  
violinist was appointed director of the  
*Hochschule*, which became the artistic  
cradle of numberless violin virtuosos.

Joachim's technic was extraordinary and,  
although not so glittering as that of  
Sarasate, the Spanish virtuoso, was, in its  
dignified and classic poise, more adapted  
to the interpretation of the masterworks of  
Beethoven and Schumann. He was un-  
excelled in the rendition of Beethoven's  
violin concerto. His wife, Amalia, won  
international fame especially as an inter-  
preter of Schumann's creations.

### Sarasate the Facile

AFTER HAVING reinstated Joachim  
upon the high place due to him, it  
is proper to mention here his rival Pablo  
de Sarasate. His virtuosity was indeed  
sensational, not only for the majority of  
people but for the earnest musicians as  
well, and his concert tours which took him  
through the whole civilized world were an  
uninterrupted succession of triumphs. Since  
he did not devote his activity to instruc-  
tion, and so left no pupils to hand over  
the tradition of his marvelous art, his  
name is apt to disappear sooner than that  
of Joachim, without leaving any trace,  
except for the few not very deep  
compositions that appear from time to time  
on the programs of modern violin virtuosos.

It is not to be claimed that this list of  
"forgotten" or "half-forgotten" ones is  
completely exhaustive. There are still  
hundreds of them who could and should  
be included. I have endeavored only to  
offer some striking examples of forgetful-  
ness. As to the rest, I shall for the time  
being not disturb their peaceful sleep in  
the various "Who's Who's." When the  
day of "Last Judgment" arrives, when  
the awe inspiring clarion of the Archangel  
awakes them, they will be dealt with as  
they deserve, supposing, of course, that  
there will be at hand a tribunal of compe-  
tent judges, such as we are accustomed to  
see in our various national contests.

"Ideals are the standards by which attainments are measured. They give  
one the power to criticize one's self, and without them progress is impossi-  
ble."—MARTHA MAY CLINE.

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## An Appreciation of Paderewski

(Continued from page 374)

the great Schumann *Fantaisie* has never been surpassed.

SIGISMUND STOJOWSKI

Born in Poland

Dear Mr. Editor:

Gratifying as it is, your request for an appraisal of Paderewski seems, in my case, a violation of the natural order. Friendship is a delicate flower which shuns the winds of publicity. Perhaps, though, it should not be missing in the community-chorus to-day. I might, with the help of precious memories, offer, if not the worthy tribute due, at least a contribution to the appreciation of a great one who has, superbly alive, walked into Immortality.

It was as a little boy that I first experienced the engaging smile, the warm hand-clasp, characteristic of Paderewski. In my hometown of Cracow, a concert was announced by a young man, hardly out of his teens, whom the informed ones recognized as highly promising and original. "But," the principal critic said to my mother, proud owner of a new piano, "don't let him touch your piano. When he calls, say you've lost the key."

Ten years later, we were in Paris: Paderewski in the early bloom of his glory, myself a laureate of the Conservatoire. Ever warmly encouraging of my efforts, no more in Paris than in Cracow was he pleased with my results. What he cared for, he alone could teach. After hours together at the piano, he would say, "I am trying to tell you all."

The salient feature of Paderewski—man and artist—is to give himself unstintedly. When with you, he is all yours. At work, he is possessed by his Art.

Whether his ideal or his country, or a friend, he serves with his whole mind and heart.

To say that I owe him the best scant knowledge is far too little. To him, I advanced in the understanding the masters, towards some realization of mastery, yet, it was the knowledge of him, masterpiece of God's nature, that accomplished most. Through the span of a lifetime, the rare joy of watching at close range worshipping the ideal embodied in an artist who never "stoops to console the man who, by supreme gifts, loses poses and glorious achievements, "justify the world."

CARLO ZECCHI

Born in Italy

I heard Mr. Paderewski in Rome years ago and I have never before been so impressed by the beauty of an artist making a piano speak.

I was moved to the very bottom of my soul, and his wonderful interpretation still ringing in my heart like echoes of song, the words of which one has forgotten.

What a marvelous example, a guiding star for us young aspirants, a powerful stimulus and incentive, low in an ardent desire to improve ourselves, in the struggle for beauty and perfection.

Let us bow to this great spirit, never tires in giving his entire self to the entertainment of others; let us emulate him in courageously bearing inevitable deprivations demanded of our noble art.

## MASTER DISCS

(Continued from page 328)

At the head of a list of shorter orchestral recordings stands Sibelius' *Swan of Tuonela*, Victor disc 7380. It is played by Stokowski and the Philadelphia Orchestra with consummate regard for its rare poetic beauty and emotional majesty. This composition has one of the most hauntingly beautiful melodies imaginable. *Tuonela*, the Finnish Hades, was supposed to have a river like the Styx on which floated a sacred swan who sang a sorrowful song. Sibelius' tone-picture of this swan is one of his loveliest shorter compositions.

### From out of the North

ANOTHER early work of Sibelius, which has also been issued on records recently, is his tone-poem called *En Saga* or *A Legend*. It is played by Goossens and the New Symphony Orchestra on two Victor discs. There is no program to this work, but it, too, evokes a poetic mood of its own.

Tchaikovsky's *Italian Capriccio* as performed by Melichar and the Berlin State Opera Orchestra is an excellent recording and a good orthodox reading of an unimportant score (Brunswick discs 90126 and 90127).

Mengelberg's performance of Beethoven's *Overture to "Egmont"* on Victor disc 7291 seems strangely ineffective after

the recent Brunswick recording of Pruever and the Berlin Philharmonic Orchestra. One wonders how this came to be issued since it offers way an outstanding performance through the New York Philharmonic orchestra is the medium in use.

Marguerite Long's performance of Chopin's *Fantasia in F Minor*, of Columbia discs 17018 and 17019, is as her performance of Chopin's "C No. 2," in Columbia album 143. Distinguished French pianist has ordered conception of these two and she plays with a gracious charm which is admirably suited to Chopin's music.

There are many fine vocal records that deserve to be heard by all who are interested in true vocal artistry. In the head of the list, we place Hedwig Debacka's exquisite singing of the *Incarnatus Est* from Mozart's "Mozart's Minor" and the *Alleluia* from his "Exultate Jubilate," Brunswick disc 7291. Then, there is the opening chorale entrance of the *Moor* from "Otello," and the aria *Ora e per addio* from the second act improvised by Renato Zanelli who has changed from a baritone to a tenor (Victor disc 7366).

"Our age is disposed towards hard facts, rational conceptions, and sound criticisms. We discover new ways, but seek also to understand the past. We go back to Bach and even to Bach's predecessors. This work has advanced far enough to make the demand for form in music more and more urgent. The principal problem in music (and I mean by this purely musical form arising out of sounds) is coming gradually to the front of musical thought. It is a problem which concerns not only art, but humanity as a whole."—PAUL VON KLENAU.



# "Aeolian Harp" Etude

(Continued from page 372)

udent should work over sections of measures at a time, holding each as long as possible. Play very slowly, *fz*. Use at first the fingering 4 2 3 throughout and afterward 5 3 4 2 3 4 about:

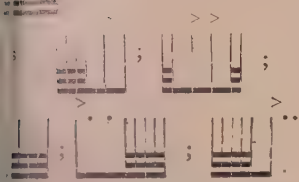


much practice in this manner, use regular fingering, but with the nuances: each in turn.

These ways of practicing do not reach the ideal lightness which is necessary; the student should have recourse to



or to various rhythms,



left hand, which is very difficult, to be practiced thus:



and then with the same rhythms which have been indicated for the right hand.

It will be useful, also, to transpose the Etude into A major, using the same fingering that has been used in A flat.

A word may be said also as to the way of holding the hands in this adorable work. They should be held rather high and as if they "had no bones," and the arms must be absolutely free and supple. Do not forget, at the 40th measure, the original fingering, invented by Georges Mathias:



—the thumb on *f*—a fingering which gives an exquisite softness to this note.

## SELF-TEST QUESTIONS ON MR. PHILIPP'S ARTICLE

1. Why did not Chopin want to study for a continued period with Kalkbrenner?
2. What new pianistic effects did Chopin first create?
3. How did Chopin have his pupils practice the B major scale?
4. What quality of sound must be constantly sought after in playing the Etude, Op. 25, No. 1?
5. In this Etude what rhythmical and tonal variations may be practiced as an aid to its mastery?

## A Critical Digest of Music

(Continued from page 326)

ies, new invention and wonderfully ive melody. All this stamps his as some of the most beautiful that ess in music.

they are not entirely without fault. a rhythmical monotony, harmonic ading, and love for the song forms, him to miss the great and noble ts. Ofttimes there is imperfect in- ination in his orchestral and cham- usic (doubling of voices and many only contrapuntal handling of the in his greater vocal compositions), haps the shadow lights of his works; e defects vanish before the wonder- auity of the whole.

comparing the Schubert and Schu- songs I find the Schubert song is sympathetic, because it develops more ly and simply, while, on the other the Schumann songs are often finer ore poetic. In any case, the song ure of Schubert, Schumann and lsohn (also in later days many beau- ings have been written) is a golden in the crown of German lyrics.

### The Soul of the Piano

OW I come to Chopin. You have noticed that all of the previously men- great men wrote their most intimate for the piano; but the piano poet, ano rhapsodist, the piano spirit, the soul, is Chopin. If the instrument invented for his sake, or he was born erpret the instrument, I shall not say. theless, only one in whom a universal existed could have called forth in such variety of moods: tragic, tic, lyric, heroic, dramatic, fantastic, al, affectionate, dreaming, brilliant, simple or elegant. All possible

phases of musical expression do we find in his compositions; for the instrument speaks from him in the most beautifully varied manner.

Of his compositions the ones which show most of his versatility are his *Prelude* (for me the pearls of his works), the greater part of his *Etudes*, his *Nocturnes*, his *Polonaises* (in E-flat minor, C-sharp minor, F-sharp minor and A-flat major), besides the A major and C minor which always recall to my mind the rise and fall of Poland. No less valuable are his four *Bal- lades* and his *Scherzos* (in B-flat and B minor). Then there are his *Sonatas* (in B minor and B-flat minor), of which the first is a whole drama, and the last movement (in the typical funeral style) one which I like to call a sobbing of the night wind over the graves in the cemetery. Last, and not least, are his *Mazurkas*. With the excep- tion of his *Polonaises* and *Mazurkas*, he did not write national Polish music; but in all of his compositions one hears him speak of Poland's greatness and triumphs, with a beautiful song of sorrow and weep- ing over her later fall.

From a purely musical standpoint, how beautiful in invention, how finished in tech- nic and form, and how new and interesting in harmony, and often how great are they all! Do not be deceived by these qualities into thinking that he was always a pioneer, for certain of his earlier works bear the influence of Hummel in the love for pas- sages. But the interesting thing about him is that he is aware of his specialty and works only on the piano (outside of a few songs) and does not even try other branches. He was the soul of the piano! He is, in my conception, the product of the third period of our art.

(Continued in next Etude)

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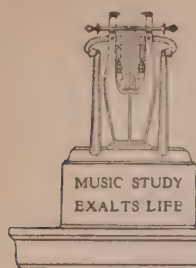
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## SUMMER MUSIC STUDY

No one would leave an expensive piece of machinery stand idle and uncared for, permitting it to become rusty and impossible for use when wanted later. A musical education likewise is a valuable property and neglect of musical accomplishments should be avoided. Even though the call of Summer attractions may be so insistent as to preclude the possibility of as much study as is followed during the Fall and Winter months, provisions should be made for some regular attention to music so as to avoid facing handicaps when regular study again is undertaken.

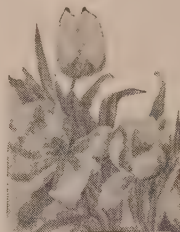
This applies to teachers as well as students. Teachers, particularly, should prepare for the active season to come by "brushing up" on technical equipment and by getting acquainted with new pieces for the repertoire; since these things often are neglected during the season when so busy with the teaching of others. The individuals taking prolonged Summer vacations are the exceptions rather than the rule, and because many teachers have discovered this, they keep much of their Summer as active in music work as at any other time. In many cases they find it possible for pupils to make unusual progress because of additional time available to the student in Summer months and, also because of this additional time available to so many, they find it possible to organize successful Summer classes in special music study such as Musical History and Harmony. Any teacher examining such works as Dr. Cooke's *Standard History of Music*; *Young Folk's Picture History of Music* by the same author; Tapper's *Child's Own Book of Great Musicians*; Dr. Orem's books, *Harmony Book for Beginners* and *Theory and Composition of Music*, will see immediately how easy it is to arrange special study classes for groups of almost any age from kindergarten tots to adults.

Even if any teacher should be planning a Summer that will take him away from his community, there is always the responsibility of looking after the interests of pupils who remain at home, or vice versa, the teacher who remains at home should endeavor to gain the co-operation of parents who are taking their children away for the entire summer. A Musical History book or an attractive album of pieces for recreational playing placed in the hands of the pupil with the suggestion that it should be used frequently during the Summer months in order to keep up musical interest will do much toward making certain of the pupil's return to regular study in the Fall.

## OUR COVER FOR THIS MONTH

This month we have the privilege of offering to our Etude friends a splendid portrait of Ignace Jan Paderewski reproduced by six-color lithograph printing. This portrait is one that Mr. Paderewski considers among the best of all his recent portraits. A few extra prints have been made and, any of our readers, not wishing to detach the cover from this issue of *The Etude*, but at the same time desiring to have this portrait for framing, may purchase one of these prints for 10 cents.

So many commendations were made upon the Wagner cover which appeared on our March issue of *The Etude* that a supply of this picture also has been provided for those who wish for framing one of these beautiful colored prints of Wagner in his studio. The price of this print also is 10 cents.



Spring is more welcome this year than ever before because after a period of depression from which no one has escaped, all indications now point to a sound and aggressive resumption of activities. The April showers of yesterday are gone and May flowers are here. Reports from music workers and music dealers in all parts of the country are bristling with optimism. Teachers are already making active plans for the Summer and Fall. The public is tiring of the radio as a mere means of trifling entertainment and is turning to it as a great educational factor in life. Musicians can help splendidly by disseminating optimism and laughing down pessimism. Attitude of mind is everything. Business can be brought back to normalcy by hospitable welcome more than by foolish apprehensions. Remember the old French proverb: "Qui veut prendre un oiseau, qu'il ne l'effarouche." (He who would catch a bird must not scare it.)

## MAY FLOWERS

### Advance of Publication Offers—May, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

A DAY IN VENICE—TRIO FOR VIOLIN, CELLO, AND PIANO—NEVIN .....	\$1.00
ALBUM OF ORNAMENTS—PIANO .....	30c
CLASS VIOLIN INSTRUCTOR—BOOK TWO—HATHAWAY AND BUTLER .....	25c
FIRST GRADE PIECES FOR BOYS—PIANO .....	30c
GIRL'S OWN BOOK—PIANO .....	35c
HOW TO PLAY THE HARP—CLARK .....	1.25
MAGIC BOWL, THE—CHILDREN'S OPERETTA—TREHARNE .....	35c
NEW MARCH ALBUM—PIANO .....	30c
PROFICIENCY IN THE PIANO CLASS—PIANO CLASS BOOK, No. 3 .....	35c
STRING QUARTET BOOK .....	90c
SUNDAY MUSIC FOR VIOLIN AND PIANO .....	45c

## SUMMER NEW MUSIC

Teachers who continue their work during the summer are invited to send in their names for our Summer New Music, to be mailed in June, July and August. This music (all returnable if not used) will include teaching pieces for the piano in early as well as more advanced grades, or vocal music, both secular and sacred.

Even if no active teaching work is carried on in summer, it is often worth while to employ part of one's time in getting familiar with new and useful teaching and recital material for piano or voice.

Each of the Summer Packages of New Music will contain about a dozen numbers. In writing to us for this New Music to be sent On Sale, please be sure to specify whether wanted for piano or voice, or for both.

## SUMMER VACATION LITERATURE

Unquestionably the custom of indulging in a Summer Vacation has been proved most beneficial to the health of American people. Especially is this true in the case of those engaged in the practice of a profession, and the music teacher who allows herself ample time for rest and relaxation certainly is storing up physical strength and energy that will prove invaluable in the years to come.

While one's nerves and physical well-being practically demand this annual attention it is by no means essential, nor wise, that the vacation period should be given over entirely to idleness. "Fifteen Minutes a Day" with a good book on an interesting musical subject may do wonders. The systematic reading of good musical literature while one is resting from the exertions of daily teaching should cause what is read to be more vividly impressed

upon the mind and thus prove of lasting benefit.

When you are going on your Summer Vacation this year why not take a book or two on some musical subject along with you?

Many teachers offer a suggestion of this kind to their pupils, realizing that the reading of a musical literature book or educational magazine will keep alive the student's interest and thus assure more rapid progress when study is resumed in the Fall.

The THEODORE PRESSER Co. can supply any book on musical literature, no matter where it is published. If you desire a catalog from which to make a selection send for "Descriptive Catalog of Musical Literature."

## THE MAGIC BOWL

A CHILDREN'S OPERETTA IN THREE ACTS  
Book and Lyrics by LOUISA SAVORY

Music by BRYCESON TREHARNE

There is a considerable demand for operettas suitable to be sung by young performers. The number of really good operettas written for this purpose is scarce; but we now take great pleasure in announcing that we have a new one in preparation which should satisfy all tastes. It has an especially good story without too much dialog; it is easy to costume, and the parts and the music are exceptionally bright and tuneful. It is so written that the entire work may be sung in unison or the choruses, where desirable, done in two parts. The composer, Mr. Bryceson Treharne, is well known through his many popular songs. This will prove a really worthwhile production.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

## COMMENCEMENT PRIZES AND AWARDS

With the approach of the commencement season it is well for those in charge to give careful thought to the giving of able awards, prizes, certificates or diplomas. As a convenience to our thousands of professional patrons, many whom find the selection of these items difficult because of their inaccessibility in metropolitan shopping centers, we can representative stock of medals, certificates and diploma forms, music carriers, musical books. Full descriptions of these are given in our *Musical Jewelry Catalog* and the folder, *Commencement Prizes and Awards*. These may be had free on request.

We are frequently asked to have various awards suitably inscribed, the diploma and certificate forms engrossed the name of the school, the recipient's name, the course of study completed, and the medals to be engraved with date and recipient's name. To comply with these requests we have engaged the services of a local expert penman for engrossing and of an engraver for the special work on the medals. Through arrangement the charges are kept minimum, but it is suggested that those who wish to avail themselves of this service, place their orders in ample time, at least two or three weeks in advance, that vexatious delays and possible appointments may be avoided. Prices will be quoted upon application. Kindly mention exact lettering desired when writing for price quotations.

## THE CLASS VIOLIN INSTRUCTOR BOOK TWO

By ANN HATHAWAY AND HERBERT BUTLER

Inspired by the success of "The Violin Instructor," we have now in preparation Book Two of the same series. This continues right on from where Book One left off. It carries the class along through easy stages and continues to lay the foundation for intelligent and musical violin playing. The authors are well known and they are having great success, only with their violin classes, but also in their normal classes in which they prepare other teachers for class instruction.

The special introductory price in advance of publication for a single copy of the violin part is 25 cents, postpaid.

## PROFICIENCY IN THE PIANO CLASS

PIANO CLASS BOOK No. 3

This new volume is well under way and we anticipate having printed copies ready in a month or so. This will be in time for special Summer work in Class Teaching. Our two previously published books in this series—*My First Efforts in the Piano Class* and *Making Progress in the Piano Class*—are both highly successful. In addition to their value as class books, they are being used by many private teachers for the splendid musical material they contain. The third volume—*Proficiency in the Piano Class*—will prove equally attractive. It goes right on from where *Making Progress in the Piano Class* left off and proceeds in a similar manner. The book should serve as a preparation for regular third grade work. It just touches the third grade.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

Music is the expression of a refined nature.

—SCHUMANN



## GIRL'S OWN BOOK

FOR THE PIANOFORTE

had a very interesting experience in *Boy's Own Book* for the piano. It is by no means a namby-book, although it does omit all dances to pirates, robbers, ghosts and mer. The *Girl's Own Book* will contain dance numbers and also a variety of reveries, nocturnes, elegances of the drawing room type, elegant, but easy to play. The special introductory price in advance of publication for a single copy is \$1.25, postpaid.

## FIRST GRADE PIECES FOR BOYS

The success of *Boy's Own Book of First Grade Pieces* has been such as to inspire the publication of an album in it (*Young American Album*) but it has brought forth the suggestion that there should be an easier book of first grade pieces for boys as a sort of preparatory to the *Boy's Own Book*. The answer is *First Grade Pieces for Boys*. This book will have all the characteristic of the first grade books and we feel sure it will take a very important place in the repertoire of many a young boy with large hands who certainly could not be criticized for playing "Dolly's Lullaby" pieces. The special introductory price in advance of publication for a single copy is \$1.25, postpaid.

## A DAY IN VENICE

FOR VIOLIN, CELLO AND PIANO

By ETHELBERG NEVIN

We are continuing this month the special introductory offer on Nevin's immortal *A Day in Venice* for violin, cello and piano. It is quite evident from the number of advance orders already on hand at this lovely suite is destined to many new friends. As arranged for the four numbers—*Dawn—Gondoliers—Italian Love Song—Good Night*—in this suite, *A Day in Venice*, take on easily with the cello singing many beautiful, descriptive passages. This is a work that may be placed on the programs of high school or college musical societies or it may be given a place of prominence by professional groups presenting a genuinely distinctive program. An ensemble organization desiring to add a really valuable addition to its repertoire will do well to place an order for this work while there is still opportunity to secure it at the special introductory price for a single copy of \$1.00, postpaid.

## NEW MARCH ALBUM

FOR THE PIANOFORTE

It is interesting to note the sources from which come requests for this and similar works that we have published, such as *Marches*. The lodge organist, or the steady, measured rhythm of the "justing" for drills and floor work, the amateur pianist finds the marches excellent for calisthenics and the school room, the individual who plays for assembly and the chapel organist or pianist find frequent use for them. Boy piano (and some girls, too) in the third grade of study delight in playing these marches and teachers often give a copy of this kind to use as recreation material. In compiling this *New Album of Marches* it was our purpose to make it as equal to, and if possible better than, any previously published book of its kind. We feel that we have succeeded in doing so and that advance subscribers will be pleased and delighted when they receive their copy. During this month the special introductory price for a single advance copy is still available, 30 cents, postpaid.

## ALBUM OF ORNAMENTS

FOR THE PIANOFORTE

The work of compiling, editing and printing this book, the latest in our very successful series "Albums of Study Pieces for Special Purposes," is progressing very nicely. Most encouraging has been the number of orders received for this volume, due no doubt in some measure to the success of the previously published albums in the series, but also, we believe, to the need for a work that presents in an interesting manner the necessary study material for acquiring facility in reading and playing the various ornaments one encounters in pianoforte literature, particularly in the compositions of the great masters. This album will enable the teacher to present, to the pupil in the third grade of piano study, material that will prove an excellent foundation for future study and which will encourage a love for good music. While this album is still in preparation we are accepting orders for single copies at the special advance of publication cash price, 30 cents, postpaid.

## HOW TO PLAY THE HARP

By MELVILLE CLARK

An American Instructor for the Harp planned along sane and practical lines is very desirable. The foreign methods for the most part are cumbersome, difficult to understand and not sufficiently progressive. The instructor which Mr. Clark has prepared is eminently suitable for use in this country, and it cannot fail to produce results when properly studied. The harp is an instrument which is coming more and more into amateur use in this country and we regard this as a very favorable sign. It is one of the least artificial of musical instruments.

The special introductory price in advance of publication for a single copy is \$1.25, postpaid.

## STRING QUARTET BOOK

FOR AMATEUR USE

More and more we hear of amateur string quartets. This is most encouraging. The string quartet is one of the most perfect of all forms of music. Naturally since there are so many school orchestras, the formation of a string quartet should not prove difficult. In the beginning material which is not difficult to play is needed. As a matter of fact, in a quartet the player should have a technical proficiency more than necessary for the actual parts that he may be called upon to play. Our new string quartet book provides highly interesting material for these beginnings in ensemble playing. It should prove just as popular and as satisfying as our *Trio Album* for Piano, Violin and Cello which is being used extensively by amateur groups.

The special introductory price in advance of publication for a single copy containing the four parts is 90 cents, postpaid.

## SUNDAY MUSIC FOR VIOLIN AND PIANO

We have already in our catalog a number of Sunday albums for the piano; but, we feel that such an album for violin and piano is equally necessary. The violin is so very much in use now, both in church and home, that a volume of this type is exceedingly desirable. Our new collection will consist of the best possible material that we can find. Every number is a gem. The new book, however, will be of intermediate difficulty only.

The special introductory price in advance of publication for a single copy is 45 cents, postpaid.

## ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Readers of the Publisher's Monthly Letter, and those who have subscribed for them, will be delighted to learn that two important works recently mentioned in these pages have been published and that

copies are now being mailed to advance subscribers.

*Instructor for School Bands*, by C. S. Morrison has taken considerable time in preparation but we feel confident that those who have ordered copies will be more than pleased when they are received. Here is just the book the school music supervisor has been seeking. It is the product of the experience gained by real musicians in the actual work of training young bands and the individual who is about to launch upon a similar venture will do well to investigate the possibilities of this work. Copies of the leading parts may be had for examination. Price, 75 cents, each part.

*Teaching the Piano in Classes* is a brochure chock-full of helpful information for the beginner in another phase of school activities or primary education, the teacher who is taking up Piano Class instruction. Many teachers who are experienced in the work will also want to read this book. We know that, from the advance orders received, *Teaching the Piano in Classes* is the result of the combined efforts of a number of leading educators who have achieved success in this field and their experiences should prove an invaluable guide to any teacher, especially to one planning the formation of a class during the coming Summer months. Price, 50 cents.

## FINE MERCHANDISE FOR ETUDE PREMIUM WORKERS

The following is a selected list of fine rewards offered to our musical friends in exchange for new subscriptions to THE ETUDE MUSIC MAGAZINE. The merchandise listed is standard, of high class and sure to give pleasure and satisfaction. Any music lover will be glad to give you a year's subscription to THE ETUDE and each subscription counts one point toward payment for the premium or reward.

*Week-End Overnight Case*—Length 16 inches. This is a strong bag of black Fabrikoid, lined with buff figured rayon. Very attractive and must be seen to be appreciated. Only three new subscriptions.

*Kitchen Set*—containing chopper for mincing meats and vegetables, combination ice pick and bottle opener, cake turner and a handy spoon and fork. Only one new subscription.

*Cigarette Case*—Reedcraft, fine Steerhide leather, 3 1/4" x 4 1/4" when closed. Only two new subscriptions.

*A Catchy Desk Novelty*—Stand, fitted with three attractive imitation books for holding erasers, pin clips, rubber bands or any other writing desk accessories. Finished in imitation Florentine, either blue or brown. Size of set 2 3/4" x 3 1/4" x 3 3/8". A delightful knickknack for your writing stand. Only one new subscription.

*Book Cover*—Genuine Florentine leather, brown, hand tooled, with rayon watered silk lining. Splendidly made and something that will be prized. Only three new subscriptions.

The above rewards are offered to introduce THE ETUDE to those music lovers not familiar with this fine publication. The rewards are not given for your own subscription.

## FINAL \$3.00 TWO-YEAR ETUDE OFFER

Your subscription for two full years to THE ETUDE MUSIC MAGAZINE will be accepted at the special spring price of only \$3.00 until May 31, 1931. Be sure to send subscriptions on or before that date. Postmark date will be acceptable as evidence that the order was mailed within the time limit.

## CHANGE OF ADDRESS

If you desire THE ETUDE to follow you to your summer address, be sure to write us at once, giving both the old and new addresses. We should have at least four weeks notice where addresses are changed.

## PUBLISHER'S PRINTING ORDER

Competitive undertakings of any kind usually are intensely interesting. We have seen great musical competitions where many soloists, quartets and choruses have vied for honors, but in each classification there was a limited number of prizes, and even though some of those who did not receive a prize did excellent and enjoyable work, they were not remembered as well as those called up to receive the awards they had earned.

Each music publication when published virtually enters a competition in which those in the great audience of music buyers throughout the country are the judges. The opinions of the judges are voiced through the number of copies used, so that the publisher's printing order of each month is really a listing of winners. Here are some of those which we have room to mention out of the new editions ordered during the past month:

SHEET MUSIC—PIANO SOLO  
Cat. No. Title and Composer Grade Price  
24126 Pepita—Fourdrain ..... 5 \$0.40

SHEET MUSIC—TWO PIANOS, EIGHT HANDS  
7046 Hungary—Koelling ..... 4 1/2 1.00

SHEET MUSIC—VOCAL SOLOS  
30116 Coming Home—(Medium)—Hubley ..... .50  
30012 I Love Life—(High)—Mancini ..... .60  
30221 Necklace of Love—Nevin ..... .60  
30220 Cradle Song—MacFadden ..... .50  
30218 In the Depths of the Daisies (High)—Hawley ..... .50

OCTAVO SECULAR—THREE-PART, TREBLE VOICES  
35001 Boat Song—Ware ..... .15

OCTAVO SECULAR—FOUR-PART, TREBLE VOICES  
35002 Will O' the Wisp—Spross ..... .15  
35145 Mighty Lak' a Rose—Nevin ..... .12  
35150 Trees—Ware ..... .15

OCTAVO SECULAR—MIXED VOICES  
35151 O Mother of My Heart—Davis ..... .15  
35148 Loyal and True (Formerly Washington Beloved)—DeKoven ..... .12

OCTAVO SECULAR—MEN'S VOICES  
35024 The Sweetest Flower That Blows—Hawley ..... .10  
35146 I Come to Watch O'er Thee—Hawley ..... .12

OCTAVO SACRED—MIXED VOICES  
35149 The Lord Is My Shepherd—Hawley ..... .15  
35147 Come Unto Me—Gale ..... .15

OCTAVO SACRED—THREE-PART, TREBLE VOICES  
35007 Done Paid My Vow to the Lord (Negro Spiritual)—Baritone or Contralto (Solo) ..... .15

PIANO STUDIES  
First Pedal Studies—Gaynor ..... .60

VIOLIN STUDIES  
Polyphonic Studies for Violin Classes—Lehrer ..... 1.00

CHURCH MUSIC  
Unison Anthem Book—Burns ..... .75

THEORETICAL WORK  
Musical Composition for Beginners—Hamilton ..... 1.00

CANTATA  
Message From the Cross—Macfarlane ..... .75

BAND  
The R. B. Hall Superior Band Book—Hall—Parts, Each ..... .30  
Manhattan Bench March—Souza (Cat. No. 34020) ..... .75

ORCHESTRA  
Parts Piano Acc.  
The Student's Orchestra Folio, Volume 2—Klohr ..... \$0.40 \$0.75  
Standard Overture Album ..... .75 1.25

## LOOK OUT FOR SWINDLERS

Fraud agents always seem to be about. Beware of the man who offers you THE ETUDE alone or in combination with other publications at a bargain rate. Pay no money to strangers unless you are willing to run the risk. Read any contract offered you before paying money. Any representative of the THEODORE PRESSER Co. carrying our official receipt book is authorized to collect money in our name. We cannot be responsible for the work of swindlers.

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Etude Advertisers Open the Doors to Real Opportunities



## Educating the New Musical Public

A Practical Campaign to Bombard the Millions of New Music Lovers with Literature Revealing the Importance of Music Study

Doubtless thousands of our friends have sent out the January Postal with which the new campaign to create music students from the great body of new music lovers started.

This great work must go on persistently for a considerable period, if the full benefits of concerted action are to be gained.

Millions of people today think of music in an entirely different way from that in which their parents looked upon the tone-art.

The radio is as necessary in the modern home as the family clock. These fine progressive American homes must not, however, lose sight of the fact that the higher joys of music come to those who study it and actually play an instrument or learn to sing as singing should be learned.

The advantages of music study are enormous from an educational standpoint. This fact is widely recognized by many of the greatest men of the time.

Therefore, in addition to the plan proposed, of sending out the postal such as the following which will be published in THE ETUDE each month, we are sure that thousands of our readers will be so enthusiastic that they will want to do more and will send out in similar fashion about mid-month a quotation selected from the following statements by famous men:

### The April Postal Idea

The Plan is to have all interested and zealous music friends purchase twenty-five United States postal cards, copy the following text upon them and send these postals to twenty-five families in the New Music Public in which there are prospects for music students. Do your part at slight expense of time and money, and the collective results will unquestionably aid the advancement of Musical Education very greatly.

### FOURTH POSTAL: APRIL

How are your reflexes? That is, how quickly do your mind and body respond to the problems of life in this strenuous age? The study of a musical instrument disciplines and brings into action human reflexes as does no other study. That is one of the many reasons why investment in music lessons with competent teachers is strongly advocated by educators as one of the best possible investments a parent may make for a child.

MUSIC LESSONS ALWAYS PAY

## The FLETCHER MUSIC METHOD by its Sound Psychology ♦ Object Lesson Apparatus ♦ Analysed Procedure

has made the teaching of children in classes both financially and musically more successful than private piano lessons.

### TEACHERS ARE IN DEMAND

because parents realize that the Fletcher Music Method will develop reason, initiative and concentration while it is training the child to think and understand music as a language for self expression.

Evelyn Fletcher-Copp announces that owing to demand the Normal Course will be given this summer by six qualified and specially prepared Fletcher Music Method Teachers.

Miss Nettie Giles, } Fletcher Music  
Miss Jane Reid } Method School  
(Est. 1898) 440 MacKay St., Montreal,  
Que.  
Miss Janet Palmer,  
Palmer School of Music, Saskatoon, Can.

Miss Alberta Tory,  
London Inst. of Musical Art, London, Ont.  
Miss Genevieve Westerman,  
Grande Ave., Des Moines, Ia.  
Miss Bertha Levee Worden,  
Canadian Con. of Music, Ottawa.

Mrs. Evelyn Fletcher-Copp will hold her 34th Summer Normal Course in Boston  
For information apply 31 York Terrace, Brookline, Mass.



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## WORLD OF MUSIC

(Continued from page 309)

THE AMSTERDAM WAGNER SOCIETY recently produced Gluck's "Iphigenia in Tauris" with singers from the Paris Opéra and the famous Concertgebouw Orchestra under the leadership of Pierre Monteux.

TWO JAPANESE ARTISTS, Jolanda Kusakabé (pianist) and Yosié Fujiwara (tenor), were enthusiastically received when they recently gave a concert at the Sala Sgambati in Rome, with the program selected from compositions of Scarlatti, Handel, Schumann, Mozart, Mendelssohn, Donizetti, Albeniz and Massenet, with the Far East represented by compositions of Yamada, Sawada, Itow, Ohono, and Nakayama.

WAGNER is reported as being the favorite composer with audiences of the State Conservatorium Orchestra of Sydney, Australia. Scenes from "Die Walküre" and "Parsifal" have been given in concert form, with Dr. Arundel Orchard conducting.

THE LONGEST SYMPHONY ever written is that of the Austrian composer, Josef Reiter, which was performed at Vienna, on February 14th, in honor of the one hundredth anniversary of Goethe's death. This "Goethe Symphony" consists of four movements for orchestra, organ and chorus, the finale being a setting of the closing part of "Faust" for orchestra and chorus. About two and a half hours are required for its performance.

MOZART'S one hundred and seventy-fifth birthday anniversary was celebrated in Berlin, when, at the end of January a festival of his music was held. Bruno Walter led a symphonic program with Adolf Busch, a specialist in the interpretation of Mozart, as soloist in the Piano Concerto in A major.

THE PHILADELPHIA GRAND OPERA COMPANY will have as its conductors for next year Leopold Stokowski, Fritz Reiner, and Eugene Goossens.

A PHI BETA MU honorary music society has been organized with headquarters in St. Louis. Particulars may be had from the secretary, Mrs. Mabel Ford Kinney, Dermott, Arkansas.

JOSEPH HAYDN'S ashes lie beneath the little church of Eisenstadt, near Vienna, where he served so long as capellmeister to the Princes Esterhazy. Prince Paul Esterhazy, the present heir to the estate, has made known his intention to build a stately mausoleum to hold Haydn's remains, this to be dedicated in 1932, during the commemoration of the two hundredth anniversary of the master's birth which occurred just one month and nine days after that of Washington.

"MERRY MOUNT," an American opera with its story, its librettist and its composer all of the native soil, is reported to be promised for the latter part of the season 1931-1932 of the Metropolitan Opera Company. It is based on Hawthorne's story, *The Maypole of Merry Mount*.

CHOIR BOYS of St. George's Chapel, Windsor Castle still receive each month a small honorarium for praying for the soul of Henry VIII.

A PRIX GEORGES BIZET, to be awarded each year by the musical section of the French Institute, has been founded by a bequest of ten thousand francs from Mme. F. Strauss.

### COMPETITIONS

THE SWIFT & COMPANY PRIZE of one hundred dollars is offered for a setting for male chorus of Catherine Parmenier's poem "Song of the Winds." Manuscripts must be submitted before June 15th. Particulars from D. A. Clipping, 617-618 K. Ball Building, Chicago.

THE GOVERNMENT OF NANKING, China, is offering a prize of one thousand dollars to the native composer who will compose a new national hymn.

THE NATIONAL FEDERATION OF MUSIC CLUBS offers prizes of five hundred dollars each in the following classes: Women's High Voice, Women's Low Voice, Men's High Voice, Men's Low Voice, Piano, Violin, Violoncello, and Organ. Also special Opera Prize of one thousand dollars for women singers. Particulars may be had from Mrs. Arthur Holmes Morse, 263 Gregor Avenue, Cincinnati, Ohio.

NEGRO COMPOSERS are offered prizes of one hundred dollars and special prizes of seventy-five dollars each for Song, a Dance Group and Negro Spirituals and a prize of five hundred dollars for Symphonic Work. Particulars may be had from The Robert Curtis Ogden Association, Wanamaker Store, Philadelphia.

THE OHIO STATE FEDERATION OF MUSIC CLUBS offers a prize of one thousand dollars for a Symphony or Symphonic Poem. Particulars from Mrs. Edgarman Kelley, Oxford, Ohio.

THE SCHOOL BAND AND ORCHESTRA CONTESTS, both state and national, are again announced, and lists of the winning compositions to be prepared are for distribution. Full particulars may be had from C. M. Tremaine, 45 West Street, New York City.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex between the ages of eighteen and twenty in the fifth National Radio Audition of the Atwater Kent Foundation. Particulars of the 1931 audition may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

EXCHANGE SCHOLARSHIPS, between certain music schools of Germany and the United States, have been arranged by the Institute of International Education. Contest for American students will be held in Chicago on May 16th, particulars which may be had from Carl Kinsey, East Van Buren Street, Chicago, Illinois.

## An Important Association

(Continued from page 322)

National Association and its Relation to the Music Problems in a Changing World" was the main address of the banquet. Large groups were conducted by special buses to the Central Institute for the Deaf to witness a special demonstration in Music Education by Dr. Max Goldstein; also to the Kilgen Organ Factory.

The newly elected officers for 1931 are as follows: President, Donald M. Swarthout, University of Kansas, Lawrence; Vice-president, Karl W. Gehrken, Oberlin Conservatory, Oberlin, Ohio; Secretary, Leo C. Miller, 393 Euclid Avenue, St. Louis, Missouri; Treasurer, Oscar W. Demmler, Pittsburgh, Pennsylvania. Elect-

ed to the Executive Committee for three-year term were Miss Ella Seppanen, Florida State College for Women, Tallahassee, Florida; F. B. St. University of Illinois, Urbana, Illinois; and Wm. C. Mayfarth, Converse College, Spartanburg, South Carolina. To the year term of the Executive Committee were elected William Arms Fisher, Boston, Massachusetts; Howard Hanson, Rochester, New York; Earl V. Moore, Ann Arbor, Michigan; and Mrs. Crosby Adams, Detroit, North Carolina.

Detroit was chosen as the convention city for 1931.



## Student Days of Handel

(Continued from page 324)

player on the cembalo and a composer, who has to-day displayed himself in playing the organ in the St. John (Lateran) to the delight of everyone." This church is the parish church of Rome having the best organ and best music in Rome. At this time was forbidden in and so Handel set some of the and then, revisiting Florence, de- Venice, "the home of dramatic where he made a friend of the composer, Domenico Scarlatti. became a salon favorite and favors showed on both. Soon, however, needs revisit Rome. Handel's spirit, and his new friend urged to the center of things. This was received into the Art circle healthy cardinal, Ottoboni, a music amateur, and secretly a composer. held weekly *musicales* at which the Art talent of the city—in Domenico's father, Alessandro Pasquini the equally clever com- the harpsichord, and Corelli, the whose Trios might easily have been by Handel, so close is the ice. To-day the tourist lingers a well-known tomb of Corelli in seen.

once more set to work and "The Resurrection" for the activities, 1708, in the palace of the Marchesa Ruspoli. Corelli and the occasion was a triumph young composer. A later effort "The Triumph of Time and was not so successful.

it to Naples followed, when Grimani provided the libretto for entitled "Agrippina." Of this was a setting and with the man- hied away North once more to where it was produced with success on December 26th. Its read throughout Europe, and at see Handel established as a com- Italian opera.

## Return Home

NEXT find Handel back in Germany—this time in Hanover— was there introduced by Steffani, cellmeister, to the Elector and the Electress.

is time Steffani quarreled with rs and resigned, departing at once ie. Thereupon Handel was ap- n his stead.

## Music of May

(Continued from page 326)

Violins and Piano  
Songs of Spring (4) ..Max Bruch  
d Duets  
-Maybells and Flowers, Soprano  
and Alto .....F. Mendelssohn  
-O That We Two Were Mating,  
Soprano and Tenor .A. M. Smith  
-It is not Always May (Equal  
Voices) .....Sydney Thomson  
n. Flute and Piano, or Four Violins  
d Piano  
Spring's Awakening .....E. Bach  
Springtime. Song Cycle

Mrs. E. L. Ashford  
Flowers, Music and Sunbeams (A  
Springtime Playlet in June, 1930,

In midsummer Handel wanted a holiday; he would go to England and on the way call at Halle. His mother and Aunt Anna got a great surprise, but a few days later he was in the mail coach for Dusseldorf, then a great opera center, answering an invitation from the Elector in person. Thus in the Autumn of 1710 we find him in London, unable to speak a word of English. The situation seemed to have been made for him. The hour awaited the man. Aaron Hill was running the "Haymarket" Theater and a change in operatic fare was wanted. After an interview Hill commissioned the composer to write the opera "Rinaldo," and thus started Handel on his great career in England. Italian opera with its Italian singers and artificialities were the butt of the "Spectator," but Handel's music gained the day. London got the stimulus it needed.

Handel had now consummated his apprenticeship. Though he was to learn, from the music of Purcell and the unsurpassed English school of composers of cathedral music, something of the directness and sincerity of English music, his studentship period, during which he acquired Italian melody at its best and a sense of form, may here be said to be closed.

Handel's career in England, one in which he finally, after many ups and downs, turned from opera to that remarkable series of oratorios, culminating in the greatest of all oratorios, "The Messiah," is a story in itself. Looking backward we cannot but be struck by the indomitable will and perseverance which urged on Handel further and further in search of his ultimate goal, and the spirit of the divine Art which led him to essay one work after another to satisfy his innate craving for the expression of the beautiful in music.


SELF TEST QUESTIONS ON  
MR. WESTERBY'S ARTICLE

1. Who was the first person to recognize Handel's genius?
2. In what field did Handel find full scope in Hamburg?
3. What was the nature of the relationship between Mattheson and Handel? Between Keiser and Handel?
4. What were three compositions of the Italian period?
5. Who gave Handel a start toward a successful career in England?

Etude).....Maude S. Bariteau  
Songs and Choruses for Mother's Day  
16. a—Mother O'Mine (Solo) ..R. Remick  
b—Songs My Mother Taught Me  
(Solo) .....A. Dvořák  
c—Song of the Child (Solo)  
Mana-Zucca  
d—Memories (Chorus)  
Gertrude M. Rohrer  
e—Rock Me To Sleep (Chorus)  
Frank J. Smith

## Popular Ballads:

Mother Machree, I Will Ne'er Forget  
My Mother and My Home, Old-Fash-  
ioned Mother of Mine.



# Outdoor Musical Features

Interesting Suggestions for Summer Schools, Colleges and Camps or Community Groups Desiring to Stage an Attractive Open-Air Musical Program.

## Successful Offerings for Juveniles or Adults

## GHOSTS OF HILO

HAWAIIAN OPERETTA FOR YOUNG LADIES

By Paul Bliss

Price, \$1.00

This is a bright, tuneful musical play with a fascinating, mysterious plot which lends itself to use outdoors in the afternoon or in the evening. The two-part chorus work is not difficult, but is especially beautiful, and there are three grateful soprano solos. *Ghosts of Hilo* will furnish a short entertainment of less than an hour, but it can be lengthened considerably by interpolating ukulele numbers or guitar serenades or special dances. The vocal score gives an accompaniment of piano, gong and tom-tom. Orchestra parts may be rented.

## PAGEANT OF FLOWERS

OPERATIC CANTATA

FOR GIRLS AND BOYS OR GIRLS ALONE

By Richard Kountz

Price, 60 cents

This is more of a pageant than an operetta. The musical quality is good and the choruses may be done in unison throughout, although there are one or two opportunities for easy two-part work. It should have at least forty participants, and it will be enhanced if full use is made of the opportunities for dances. Will run twenty minutes or more.

## MOTHER GOOSE FANTASY

SOPRANO SOLO AND TWO-PART CHORUS

By Arthur Nevin

Price, \$1.00

We have seen this beautiful fantasy done outdoors with young ladies in their teens and twenties participating in the action and singing of choruses and, at another time, a large outdoor production with school children of younger years. In both cases the performances were huge successes, and these performances have been duplicated many times in various parts of the country by other groups. This is a charming outdoor musical continuity with dances which may be done by a professional soloist, a ballet or just as figure work by the singing chorus. Orchestra parts may be rented.

## MILKMAIDS AND FARMERS

A MUSICAL DIVERSION FOR YOUNG FOLKS

By George L. Spaulding Price, 60 cents

A half hour's entertainment for at least four boys and four girls, or as many more as may be available. Attractive little choruses, dances and marches, though not difficult, hold attention.

## THE GOLDEN WHISTLE

JUVENILE OPERETTA

By Mrs. R. R. Forman

Price, 60 cents

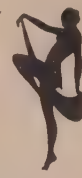
A fairy operetta calling for choruses of elves, roses and butterflies that may be few or many in number. Drills, dances and other pretty little action supplement the pleasing musical work which is easy for the children participating.

## CLASSIC AND MODERN

BAND BOOK

Price, 50 cents Each Part

There are 12 worthwhile numbers here for the competent band. Mention of this collection is to bring attention, not only to it, but to the fact that we can supply collections or individual numbers for bands or orchestras of any size, whether senior or junior players.

Newman  
Album of  
Classical  
Dances

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This volume of Terpsichorean Novelties presents 14 beautiful dances fully described, complete with music, which is keyed to the descriptions. Here are excellent dances for solo dancers or groups of dancers, and they may be used at a formal outdoor program or as part of the beneficial recreational work at summer camps or schools.

SUGGESTIONS OF  
INDIVIDUAL CHORUS  
NUMBERS, Etc.

will be made cheerfully if you wish to build up a miscellaneous outdoor program. Just tell us your needs and ask us to send single copies of the numbers we would suggest for examination with return privileges.

FROM THE YELLOWSTONE  
MUSICAL DRAMA FOR SOLO QUARTETTE  
AND MIXED CHORUS

By Thurlow Lieurance

Price, 75 cents

A unique offering of high musical character. It may be used in concert form or as a musical drama with action. The drama is by Charles O. Roos and Juanita E. Roos. Even the most discriminating audience will enthuse over the interesting forty-five minutes to an hour it provides.

## Cantatas for Treble Voices

## DAWN OF SPRING

By Richard Kountz

Price, 60 cents

Although easy to sing for those as young as junior high school students, this cantata for two-part chorus is worthy of even more advanced groups. It is a bright, tuneful work running 25 minutes.

## MON-DAH-MIN

By Paul Bliss

Price, 60 cents

Indian Legend for concert or dramatized presentation. Very satisfying to a good chorus. Two- and three-part work with soprano obligato.

## BOBOLINKS (Children's Voices)

By Carl Busch

Price, 60 cents

Beautiful rippling cantata for school children. Orchestration procurable.

## TO A KATYDID (Children's Voices)

By Carl Busch

Price, 40 cents

Attractive short cantata for young singers.

# THEODORE PRESSER CO.

1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

"Soon we shall turn back to the straight road. Look at what is happening in Germany. There they are returning to the most neglected of all Verdi's works, 'La Forza del Destino' and 'Macbeth' were quite successful there recently. Who among us had ever thought of 'Macbeth'? Is this not a sign of resurrection and of regeneration?"—PIETRO MASCAGNI.





# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Musical Architecture

By HELEN OLIPHANT BATES

### PART III

#### Leger Lines

(For Little Juniors)

MARION BENSON MATTHEWS

"How can I remember the spaces and lines  
Above the G Clef?" queried Jane.  
"Perhaps if I jingle them into a rhyme.  
They'll stay firmly fixed in my brain."



The very first space, o'er the staff, is  
called G,  
And the second is B, that I know.  
The third must be D, and I think that  
for me  
Is far enough ever to go.



The lines—I am sure that the first one is A,  
The second small line, then, is C,  
Then E must be third, and that spells a  
word,  
With A, and then C, and then E.



I'll say to myself that the spaces above  
Are G and then B and then D.  
The lines spell a word, as you've already  
heard,  
Spell ACE, with an A, C and E.

#### ??? ASK ANOTHER ???

1. What composer was born in 1756 and died in 1791?
2. What is the signature of the major scale whose leading tone is B sharp?
3. Who wrote the opera, "Pinafore"?
4. Name a prominent living composer of England.
5. How many sixteenth notes in a half-note and a dotted eighth-note tied together?
6. How many half-steps in an augmented second?
7. What are the letter names of the tones of the dominant seventh chord in the key of C sharp minor?
8. What instrument is this?



9. What well-known opera has its scene laid in Egypt?
10. Who wrote it?

(Answers on next page)

The morning of the next visit to the art museum finally arrived, and the class lost no time in getting to the building, note books and all.

Pausing before a beautiful picture of an unusually graceful cathedral, Miss Brown said, "This is a picture of Salisbury Cathedral in England. It takes many, many years to build a cathedral, and there is no form of architecture more uplifting and



SALISBURY CATHEDRAL, ENGLAND

inspiring. Now who can tell me what is the most inspiring form of music?" she asked.

"I can," said Mabel. "It is a symphony."

"Yes," answered Miss Brown. "A symphony for full orchestra is the most noble and serious form of musical composition. We do not expect a symphony to be frivolous or trivial, any more than we would expect a cathedral to be frivolous or trivial. Cathedrals are built of the finest materials—rich marbles, handsome stained glass, exquisite wood or stone carvings. Great symphonies are made of the marble of musical thought, and contain the most precious gems of melody and harmony."

"That is a pretty comparison, I think," said Mary.

"Now, of course," continued Miss Brown, "there are many different parts of a cathedral, each part sometimes having a quite different style of architecture; and inside the building, there may be many chapels, each designed and decorated in a different style, yet all forming one cathedral in perfect balance and proportion."

"What cathedral is this?" asked George,



WELLS CATHEDRAL, ENGLAND

for by this time they had come to the next painting.

"That is Wells Cathedral, also in England," Miss Brown explained. "And here you can see the several different parts and chapels that form the complete cathedral. A symphony, also, has several distinct parts, called 'movements,' different in design and style, yet forming the complete symphony, all in perfect balance and proportion. But in music it is more difficult to compare the different parts because we can not have them all at one time; we must retain one part in our memory while we are listening to and comparing it with another part."

"That is like the reflection of the cathedral in the water, is it not?" asked Mary.

"How do you mean, Mary?" asked Miss Brown.

"Well," answered Mary, "I mean that sometimes we can recall music very distinctly, and our memory of it is clear, like clear reflections, and then sometimes we can recall it only very vaguely, or even not at all, like vague reflections that sometimes disappear entirely."

"That is a very good comparison, Mary," said Miss Brown, "and I shall remember it."

"And now," continued Miss Brown, as the class passed into the next gallery of paintings, "let us imagine something built on the same general idea as the cathedral



WASHINGTON MEMORIAL CHAPEL AT VALLEY FORGE, PENNSYLVANIA

only very, very much smaller. The material will still be the finest, the workmanship perfect, perhaps even more perfect than in the large cathedral, because, being so small, every inch will be important and more conspicuous. This small design we shall call the chapel. In music it may be compared to 'chamber music.'

"I know what that is," volunteered George, "because I read it in my 'History of Music' that I got for Christmas."

"Good, George, you tell the class what it is," said Miss Brown.

George answered, carefully, "Chamber music is music written in sonata form for instrumental trio, string quartet, quintet, or septet."

"You see," continued Miss Brown, "the

difference between a symphony and chamber music is one of style and not of form, as both are written in sonata form. The architect's plan for a symphony would be about the same but the music plan would be smaller, as the symphony with its many instruments and possibilities for variety is more massive and colorful. Buildings do not have to be large to be beautiful, nor does music. This 'Memorial Chapel' at Valley Forge where George Washington spent his winter, is a small chapel, but very beautiful in detail. It would look very different compared to St. Peter's in Rome, St. Paul's in London; yet its proportions, balance and unity are just as important. And it is these same qualities and attention to detail which give chamber music its charm, with the great masterpieces of symphonic compositions."

"I heard some 'chamber music' on the radio last night," said Mary, "and I did not know exactly what that meant."

"Remember this," said Miss Brown, "in case we do not have any more visits to the museum this spring: when you hear either at concerts or on records, or on radio, listen carefully and try to decide what type of musical architecture the position belongs to."

"We certainly will," answered the class. "And it will make listening to music more fun and pleasure."

THE END

## The Lamentations of Dolly

By NORAH H. LEONARD

(May be used as a recitation before piano solo *Lamentations of a Doll* by Louis Franck.)

The other night, when all was dark  
I thought I heard a sound,  
I felt for Dolly by my side  
But she could not be found.

I got right up to look for her,  
And found her in my chair.  
Her eyes and face were bathed in tears  
She seemed in black despair.

We both got back into our bed;  
I tried to sooth her sorrow,  
And promised her all kinds of things  
If she'd be good tomorrow.

At last she sang to me her woes,  
She needed hats, and shoes and clothes,  
She sure was in an awful plight.  
Was Dolly dear the other night.

When morning came, with song and gladness  
I had forgotten Dolly's words,  
But ever will that tune recall  
"The Lamentations of my Doll."



## JUNIOR ETUDE—(Continued)



## Books and May Baskets

By GLADYS M. STEIN

Leonard, the piano teacher, was at her desk when Twila entered the room for her lesson.

"Ready for you just as soon as I bring your report card," she said and took off her coat and hat.

Twila glanced at the teacher and then surely will scold me when she sees that mark about body position."

## REPORT FOR TWILA HOMER

Body position	- - - -	Poor
Hand position	- - - -	Poor
Arm position	- - - -	Very poor
Leg position	- - - -	Good
Foot position	- - - -	Good
Head position	- - - -	Fair
Overall	- - - -	Excellent

"Try," Miss Leonard replied, "but you need improving."

"Mother," answered Twila. "Mother, she was ashamed to have me play at the Memorial Day program at school because I bobbed my head so much."

"Do it?" asked the teacher, "You will do it to watch your hands?"

"Do. I hit the wrong keys unless

you tell me a tall, thin account book Miss Leonard slid it under the music rack of the piano thus hiding the keys from Twila's

she said "try feeling around on the keyboard with your fingers and see if you can locate all the E's and B's with your fingers covered."

"It is easy," cried Twila, "they are on the right hand side of the black key

After a few minutes' fun hunting chords Twila ended her lesson. Each time she wanted to glance at the keyboard she had to lift up the cover of the account book. She was obliged to use her fingers until she found the desired keys. "We are on the subject of books, books, something else," suggested the teacher.

"What is that for?" asked Twila. Miss Leonard balanced a book on her

head as a reminder for you not to move your head," was the reply.

"You certainly will have to sit still and

think, or that book won't stay on my head long," Twila laughed.

"Yes, indeed, and will you promise to carry out these two ideas in your practice this week?" Miss Leonard asked, for she knew Twila made few promises, but kept those she did make.

"Of course I will!"

Only once did she forget and nod her head at the next lesson, and the teacher noticed how much better her body position was. Balancing the book on her head had forced her to sit straight and throw back her shoulders.

"I have enjoyed my practicing this week," she confessed, "and I was so busy watching what I was doing that the time went faster, too."

"You have made a wonderful improvement," answered the teacher, "and now I know your Mother will be proud to have you play at school."

May day morning Miss Leonard found a small basket filled with dainty spring

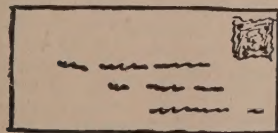


flowers hanging on her front door. Lifting the posies out of the basket she saw two tiny letters tied to the stems; and this is what they contained:

I promise to watch my fingering.  
Twila.

I promise to think before playing  
each note. Twila.

Knowing that the promises would be kept, Miss Leonard prized the little May basket highly, and never again did she have to write the word "poor" on Twila's report cards.



JUNIOR ETUDE:  
A girl and I are going to give a recital together and I am working on the Nocturne in E flat and Valse in D minor for this recital. I have been practicing piano for four and one half

From your friend,  
LEONE SWANSON (Age 13), Mich.

JUNIOR ETUDE:  
I want to thank you for the pin you sent me as a prize for my essay. I was very pleased to receive it and to see my name in print. I play violin and piano and also play guitar. We have taken music and have taken lessons

several years. We are both in our high school orchestra now.

From your friend,  
MARJORIE CURRELL (aged 12),  
California.

DEAR JUNIOR ETUDE:

I play the piano in our school orchestra, also in the band and for the singing classes, and I played the piano accompaniment for the operetta we had in school last year. We have no music clubs here, but I should like to start one as I receive many good ideas for them from THE ETUDE.

From your friend,  
ERNESTINE WEIDNER (Age 14), Wash.

Little Biographies for Club Meetings  
Index

Ever since November, 1927, there has been a Little Biography Study in each month's issue of the JUNIOR ETUDE.

How many of you have been reading them since they began? And how much of them do you remember? And how many things did you find in them that you did not know before?

These studies have included thirty "solo" biographies and twelve groups of less important composers. How many names of the series could you list on paper in three minutes? That would make a good contest for a Junior Club meeting.

Here they are:

1927  
November, Bach, 1685-1750.  
December, Handel, 1685-1759.

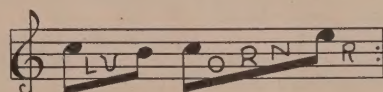
1928  
January, Haydn, 1732-1809.  
February, Mozart, 1756-1791.  
March, Beethoven, 1770-1827.  
April, Gluck, 1714-1787.  
May, Schubert, 1797-1828.  
June, Schumann, 1810-1856.  
July, Weber, 1786-1826.  
August, Mendelssohn, 1809-1847.  
September, Rossini, 1792-1868.  
October, Donizetti and Bellini.  
November, Clementi, Czerny, Hiller.  
December, Chopin, 1809-1847.

1929  
January, Liszt, 1811-1886.  
February, Gounod, 1818-1893.  
March, Wagner, 1813-1883.  
April, Verdi, 1813-1901.  
May, Saint-Saëns, 1835-1921.  
June, Massenet, 1842-1912.

July, first supplementary group: Monteverde, Scarlatti, Lully, Couperin, Rameau, Carl Philipp Emanuel Bach, Byrd, Tallis, Purcell, Arne.

August, second supplementary group: Cherubini, Meyerbeer, Hummel, Field, Berlioz, Bizet, Raff, Rubinstein, Tausig, von Bülow.

September, César Franck, 1822-1890.  
October, Brahms, 1833-1897.



DEAR JUNIOR ETUDE:

I am writing to you in behalf of the Friday Musical Club.

Our meetings are well regulated now. We meet every first and third Friday of the month at the home of our music teacher. We have a president and a secretary and treasurer. To begin with, the president opens the meeting. A short business meeting follows in which minutes of the last meeting are read and dues are collected (consisting of five cents for each person each time). We are planning to buy pins with our treasury money by which our

November, Dvořák, 1841-1904.

December, Grieg, 1843-1907.

1930

January, Tchaikovsky, 1840-1893.  
February, Rimsky-Korsakov, 1844-1908.  
March, Sibelius, 1865-1957.  
April, Debussy, 1862-1918.  
May, Strauss, 1864-1948.  
June, MacDowell, 1861-1908.

July, Russian Composers: Glinka, Borodin, Moussorgsky, Cui, Glazounov, Gretchaninov, Arensky, Rachmaninov, Scriabin, Stravinsky, Prokofiev.

August, French Composers: Chabrier, Fauré, Widor, Godard, D'Indy, Moszkowski.

September, Modern French composers: Charpentier, Dukas, Ravel, Satie, Milhaud, Roussel and Honegger.

October, English composers: Bennett, Sullivan, Parry, Stanford, Elgar, Coleridge-Taylor, Delius, Bantock, Williams, Holst, Ireland, Bridge, Bax, Berners, Scott, Grainger, Bliss, Goossens.

November, Hungarian and Czecho-Slovakian composers: Smetana, Goldmark, Dohnányi, Enesco, Bartók, Kodály.

December, modern German composers: Mahler, Bruckner, Bruch, Reger, Korngold, Hindemith, Schönberg.

1931

January, modern Italian composers: Puccini, Leoncavallo, Wolf-Ferrari, Mascagni, Casella, Malipiero, Pizzetti, Respighi.

February, Spanish composers: Albeniz, Granados, de Falla, Turina, Mompou and Nin.

March, American composers: Hopkinson, Billings, Mason, Foster, Thomas, Paine, Chadwick, Foote, Nevin, Parker, Shelley and Huss.

April, American composers, continued: Kelley, Loeffler, Mrs. Beach, Goldmark, DeKoven, Cadman, Griffes, Bloch, Hadley, Damrosch, Sousa, Herbert, Ornstein, Taylor, Bauer, Powell, Schelling.

May, Index to Little Biography Series.

club may be remembered. We also put notices on our bulletin board and pictures pertaining to music. Then we have two people read something about famous composers. We have a program in which each person plays a piece on the piano. We have some harmony and ear training and play some musical games. We close the meeting with group singing.

From your friend,

MABEL SMITH,  
NEW YORK,  
(Secretary & Treasurer).

## Answers to Ask Another

1. Mozart was born in 1756 and died in 1791.
2. Seven sharps. The key is C-sharp.
3. Gilbert and Sullivan. (Gilbert wrote the words, and Sir Arthur Sullivan, English composer, wrote the music.)
4. Sir Edward Elgar may be named as the most prominent living English composer.
5. There are eleven sixteenth notes in

- a half-note tied to a dotted eighth-note.
6. There are three half-steps in an augmented second.
7. G sharp, B sharp, D sharp and F sharp make the dominant seventh chord in the key of C sharp minor.
8. Triangle.
9. The opera "Aida." (Pronounced ah-da.)
10. Verdi wrote "Aida."



## JUNIOR ETUDE—(Continued)

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Famous Songs." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Sacred Music  
(PRIZE WINNER)

THE organ of the church praising the Lord for his gifts—this type of sacred music expresses feelings of gratitude for the blessings bestowed upon the people, and should be held in reverence by all.

Even the song of a grateful bird expresses great appreciation, and is held as sacred by God. That is the little creature's manner of thanking Him.

Below it is heard the music of rustling grasses, voicing their praises in thankfulness for the right to live, and being able to rest some weary traveler on their velvety softness, and add a bit of color to cheer an often dreary world.

Then in the distance can be heard faintly the sound of a piano; seated is a child laboriously practicing scales and arpeggios. This sacred music is most unusual of all for who knows that the child may be a creator of sacred music.

Mary Elizabeth Kirch, (Age 10)  
Arkansas.

Sacred Music  
(PRIZE WINNER)

SACRED music had its origin at the time of the Israelites. It was David who first composed songs for the worship of God. After his death, Ezra carried on this work. Since then, the volume of sacred songs and tunes has increased in every part of the world.

At the time of the Renaissance, Palestrina rose to greatness for the part he played in the writing of masses for the church.

In the year 1512, Martin Luther became famous for his hymns of praise.

About this time, people began to take a great interest in seeing their favorite stories acted upon the stage. From this beginning grew the great oratorios. Chief among these are the Messiah, written by George Frederic Handel in the seventeenth century, and St. Paul and Elijah, written by Mendelssohn in the nineteenth century.

Jack Rogers, (Age 12)  
Canada.

HONORABLE MENTION FOR FEBRUARY  
ESSAYS:

Muriel Lemouze, Wilma Coates, Ida Sviols, Lois M. Peterson, Doris Youngen, Jean Lemon, Margaret E. Newhard, Twila Fisher, Anna Mae Baab, Sara Rathbone, Deborah Schanzlin, Esther Sauter, Mary Meiser, Geraldine Boyer, Everett Murphy, Margaret Fleck, Ernestine Marcou, Hilda Jensen, Anna Anderson, Muriel Karstner, Ivonne Hendricks, Geraldine Brown, Nina Nicholas, Florence Strong, Sue Norton, Ginell Myers.

HONORABLE MENTION FOR FEBRUARY  
PUZZLES:

Ethel Flannigan, Grace Higgins, Mary Smith, Helen Louise Redfield, Mary E. Kaup, Bernadette Kruger, Wilma Tull, Phyllis Brown, Evelyn Ramm, Madona Batenhorst, Ellen Hancock, Margaret Fleck, Anna Roberson, Gertrude Maguire, Clara Minton, Grace Barnard, Jay Goldman, Mary Kaup.

Sacred Music  
(PRIZE WINNER)

THE first music we ever had was the singing of the birds. I think it must have been, and still is, sacred, because God makes them sing. The next is the human voice. The people sang sacred music too because they knew no other for a long time. I think sacred music is beautiful especially the old hymns like "When I Survey the Wondrous Cross" and "Nearer My God to Thee." Such hymns as these are loved the world over and will be sung always. We must give credit to the Catholics for our sacred music. They used chants for their worship which are very religious. Palestrina who was a Catholic perfected the sacred music. We have great hymn and anthem writers in the Protestant Church also, as, Charles Wesley, Isaac Watts, and Fanny Crosby.

Margaret Troutman, (Age 8)  
North Carolina.

## Puzzle

By MARY WIGGINS

The initials of the musical terms are also the initials of modern composers. Give names of composers.

- 1 *Allegro agitato*
- 2 *Molto ritardando*
- 3 *Con delicatezza*
- 4 *Molto moderato*
- 5 *Con spirito*
- 6 *Con calore*
- 7 *Andante sostenuto*
- 8 *Senza ritardando*
- 9 *Andante grazioso*
- 10 *Rubato sempre*

ANSWERS TO FEBRUARY PLUS AND  
MINUS PUZZLE

- 1 Baton, plus end, minus note, equals BAND. Batonend. Ba-(tone)nd.
- 2 Bag-pipe, minus pipe, equals BAG.
- 3 Barcarole minus bar, minus carol, is E. Barcarole, carole, E.
- 4 Viola, minus a, plus in, equals VIOLIN. Viola, viol, violin.
- 5 Flute, minus lute, plus at, equals FLAT. Flute, fl, at.

PRIZE WINNERS FOR FEBRUARY  
PUZZLE:

Edith Ellen Ingram (Age 9), Kentucky.  
Luth Murdock (Age 13), Ohio.  
Anna Edge (Age 14), Illinois.

## DEAR JUNIOR ETUDE:

My brother James and I enjoy reading THE ETUDE very much. Our teacher is having us make scrap books and we cut many nice pictures and things from THE ETUDE. In the school where we study and practice there are four music rooms. We have two music lessons each week and we practice twice a day. We all love to practice and enjoy our lessons very much.

From your friend,  
EILEEN REHLER (Age 10),  
New York.

EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

## The Brook, by Ella Ketterer.



You remember, perhaps, how Tennyson makes "The Brook" sing:  
For men may come and men may go,  
But I go on forever.

Here are other lines, these being "set to music" by that ever tuneful composer, Miss Ella Ketterer. *Allegro* may be new to some of you. It is pronounced al-lay-gro and means to play just as rapidly as you can without making mistakes. Until you are really certain of all the notes, however, it would be silly to try to play the piece so fast. "Make haste slowly."

As you can without making mistakes. Until you are really certain of all the notes, however, it would be silly to try to play the piece so fast. "Make haste slowly."

## A Spanish Dancer, by Mildred Adair.

Among the most delightful of the national dances are the Spanish, with their swaying rhythms and extreme gracefulness. You are bound to like this one with its easy swinging air. The accompaniment reproduces, by the use of an entirely simple means, the type of accompaniments heard in Spain.

Notice that this dance is in 2/4 time. Practically all the dances of this far-off land are either 2/4 or 3/4 time.

The middle part of the dance is in A minor, a fact which at once becomes known to us when we observe that the G's in the next few measures are all sharpened—and G-sharp, remember, is the seventh tone in the scale of A minor.

## War Dance, by Irene Rodgers.



As in so many of the Indian pieces which you have already studied, the left hand part of this *War Dance* imitates the tom-tom or Indian drum. If you have ever heard one of these primitive instruments you will recall how loud and harsh it sounded. Try to reproduce this effect and also keep to a monotonously steady rhythm such as tom-tom players maintain. *Sf* stands for *sforzando* which means to play notes or chords so marked with extra force.

Notice that in the third measure the right hand accents not the usual first beat but the second. Indian music is full of just such occurrences, which are known by the name of "shifted accents."

## The Jolly Tar, by William Baines.



Here is a tune characteristic of the heartiness and spirit of the songs of the somewhat wily crew so arranged matter different tricks of the tar in this one. At first the hands legato, that is, next the right hand staccato—choppily—left continues legato; and finally the plays staccato, while the right continues. All this is more difficult than it sounds, will have to practice hard to be able to these tricks correctly. The key, F, one of the easiest of keys.

## Visions, from "Fantaisie Impromptu" Frederic Chopin.

One of the loveliest melodies that the great Polish composer and pianist, Frederic Chopin, ever imagined is this, which occurs in one of his most difficult pieces. Fabian d'Albert knew you would enjoy an early acquaintance with such a beautiful theme, and so he made this very easy arrangement that nearly all of you, with practice, can play. He has been careful to keep all rich harmonies used by the composer close, the first right hand phrase trans to the left hand part, now sounding and majestic and bringing to mind the a fine cello.

End the piece just as softly as possible make every note distinct. It will interest you to learn that, when only nine years old, Chopin played in taxing composition. It was called a (kohn-cher-to) and came from the pen of forgotten composer named Gyrowetz.

## The Blacksmith, by Paul Valdemar.



Here we have an interesting piece for orchestra or piano. The pianist play his clarity and emphasis, that every member of the orchestra will sense the ment and accentuation composition. Try all "team work," for the secret of any successful ensemble, or group, is.

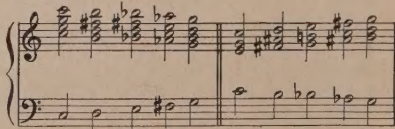
## Freak Scales

(Continued from page 329)

Thus may the scale be made to do duty in many and various ways with equally happy results.

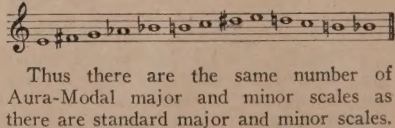
Triads used in place of single scale factors in contrary motion seem to work out altogether impressively:

## Ex. 12



The Aura-Modal Scale in its minor aspect asserts itself from the E minor triad, the third degree instead of the sixth degree as has been the regular custom. Thus we find a relative minor scale with an artificially raised seventh (leading tone) in ascending and the cancellation of the same tone in descending. Otherwise the scale, except for its point of departure, is similar to the major mode:

## Ex. 13



Thus there are the same number of Aura-Modal major and minor scales as there are standard major and minor scales.

This new mode, while offering vast experimental opportunities in new dissonant harmonic progressions, combines, as we can readily see, the coloring of the tonal system and much of the regulation diatonic mode.

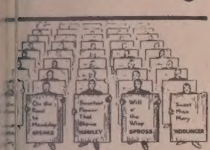
We are wondering what these new will bring to musical expression. may be many who will find relief in orthodox in the new impression compositions as displayed by the the Aura-Modal Scale as there many who will find the odd dissonant melodic fancies disagreeable to the and sensibilities. A recent performance in this scale, of a violin sonata with accompaniment, at the Curtis Institute in Philadelphia, created a stir in the audience and much of both for, and against.

The author of the sonata and the coverer of the Aura-Modal Scale, Vincent Cator, says, "In order to Aura-Modal Scale and its derivative may be properly understood, the should have at least a working knowledge of standard major and minor scales. of the rules laid down in our text are looked upon by modern composers as obsolete when viewed in the light of advancement and development. First not forge ahead in art without first ing down certain barriers. But we admit that, in order to build up a complete and well-proportioned style of composition nothing is more beneficial than to within the limitations of certain principles.

Thus the use of the Aura-Modal is not wholly at variance with our rules of harmony but more or less concordance with them. The difference result lies purely in the effect



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### PUVA (Sleep)—Indian Lullaby.

By Mana-Zucca

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*Più lento*

ah, so. Moth-er chants her Babe-ling's song,

*molto rit*

25112

### SOMETIME—Song.

By Charles Gilbert Spross

High Voice—Range E flat to g Low Voice—Range c to E Price, 50c

Some-time, my heart may waft the song I try, in vain, to sing.

25142

### BYE, BABY, BYE—Song.

By Clarence N. McHose

Medium Voice—Range d to F Price, 50c

by thy cra-dle all the night, Bye, ba-by, bye, The

24760

### THERE'S THAT ABOUT A ROSE

By Charles Huerter

Medium Voice—Range d flat to D flat (optional F) Price, 50c

*p a tempo*

Far in my hall of mem-o-ry, I'll lock you fast and sure; An

*p a tempo*

25173

### GOLDEN DUSK—Song.

By Harry C. Banks, Jr.

Low Voice—Range b to D Price, 50c

Where one late lark now calls.

25147

### MEMORIES—Song.

By Gordon Balch Nevin

High Voice—d to g (optional a) Low Voice—a to D Price, 50c

Ah, mem-o-ries, dear mem-o-ries, that gath-er close as

25117

### HOW SWEET TO KNOW—Song.

By Fred W. Vanderpool

High Voice—Range E flat to g Price, 50c

How sweet to know, when oth-ers slight, You're faith-ful still to me, You're

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By R. M. Stults

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*Moderato rhythm marked*

Dream girl, dear lit-tle dream girl, Do you know that I

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